The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

SEPTEMBER 11, 1918 PRICE TEN CENTS

BACK UP THE ARMY AND NAVY!

BUY WAR SAVINGS STAMPS

The Sensational Hit of

"FIDDLERS THREE"

LOUISE GROODY

The Girl Who Captured the Hearts of a Big First Night Audience at the CORT THEATRE in JOHN CORT'S New Operetta

THE CRITICS SAY:

"NEW YORK TIMES"
Louise Groody Arrives.

It remained, however, for a virtual newcomer to score the hit of the evening. Louise Groody is her obviously veracious name. She has a trick of personality which stands out, in that academic cast and play, like a rocket among the stars. And how she does dance! She smiled and moued and rollicked her way into the very hearts of last night's audience, which burst into spontaneous applause. It may safely be asserted that Miss Groody has arrived to stay. And if her advent falls in with a coming back of operetta—why not?

"EVENING POST"

They injected a very fascinating little person, Louise Groody, into the plot. Miss Groody, nominally a little Cremonese villager, is vivacious and attractive and very charming.

NEW YORK "AMERICAN"
By Alan Dale

Personally I preferred a very nice little girl called Louise Groody, who was lively and unostentatious, and always good.

"MAIL"
By Burns Mantle

Louise Groody, a graceful little dancer, who, with Hal Skelley, a good natured comedian, contributed the most popular duet and dance of the evening.

"EVENING WORLD"
By Charles Darnton

Louise Groody, sprightly and pretty, danced off with the honors of the performance.

"MORNING TELEGRAPH"
By Rennold Wolf

Louise Groody, almost omnipresent throughout the performance, was delightful both in her singing and dancing. A great burden is placed upon her—largely upon her feet—and she pleased consistently.

"EVENING TELEGRAM"

Miss Louise Groody had a solo dance that was difficult and done gracefully and whose suppleness was noted. She had the soubrette role and played it well.

"EVENING SUN"

Every member of the cast fitted his part as though he or she had been selected for it by the one and only David Belasco himself, that wizard of part casting. Louise Groody was a sprightly soubrette.

"EVENING JOURNAL"

The opera served to further advance charming Louise Groody into the hearts of Broadwayites. She just bubbled over with youth and refreshing enthusiasm.

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NEED PERMIT TO ENTER CANADA

MANAGERS ARE WARNED

The following rules and regulations, that will from now on govern the entry of all male persons, between the new draft ages of eighteen to forty-five inclusive, into Canada, were given out by the United Managers' Protective Association, this week. It is the desire of the organization that these rules and regulations be followed to the letter:

COMPANIES GOING INTO CANADA

The new draft act will extend the regulations as to permits to enter Canada, to all males between the ages of eighteen and forty-five inclusive. With the single exception of New Foundland (where a permit from the department of state is also required) all that is necessary is a permit from the *Local Draft Board* with which the actor or employee is resistered.

The form of the permit is covered by order of the Provost Marshal of May 8, 1918, of which no printed copies were furnished, it being necessary to copy the order by long-hand or typewrite each permit. The form of application for such permit is as follows:

To Local Board for ————————.

I, ————————, Order No. ————, Serial No. ———— being desirous to be absent from the United States for the purpose of———————— hereby apply for a permit to leave the country.

My absence may be expected to continue, if I am permitted to leave the United States, from approximately ———————— to approximately ————————. My address while absent will be ————————.

I understand my obligations under the law and promise to keep myself informed as to my proximity to call and to return immediately upon call by this Local Board. I also promise to keep this Local Board informed of any change of my address during my absence.

————————
Signature of applicant.

Subscribed and sworn before me this ————day of ————.

————————

————————
(Official designation)

Without proper permits, you may find it difficult, if not impossible, to get your companies into Canada. Your actors and employees could apply for these permits when registering or filing their questionnaires under the new law.

UNITED MANAGERS' PROTECTIVE ASSOCIATION.
September 9th, 1918.

HERALD ENGAGES DE KOVEN

Reginald De Koven, the composer and critic, will be the musical expert for the Herald this season. He will cover opera at the Metropolitan, performances of important orchestras and the debuts of new and important artists of the piano and violin. His work "The Canterbury Pilgrims," was produced at the Metropolitan last season.

CARRY BOGUS EXEMPTION CARDS

The fact that a number of Times Square habitues, including several actors, are carrying exemption cards that do not belong to them, thereby escaping the draft, was brought to light last week by Nathaniel Levy, of the legal firm of Levy and Nemerov, who, as head of one of the local draft boards, has been investigating the subject. It is probable that the results of Mr. Levy's inquiry will be brought to the attention of Provost Marshal General Crowder.

The fraud came about, Mr. Levy discovered, through the facility with which a man, once exempted, can secure a new exemption card in the event that he loses his original one. This, he has found, has led to some exempted men being induced to part with their cards to men who have not been exempted and then applying for a duplicate on the ground that they have lost their original one. Thus, the man who could not gain exemption is enabled to go about without fear of the slacker raids such as were held last week.

Mr. Levy's idea to stop this practice is to make every man who is exempted by a local board, present his card and a photograph to the board and have an official of the board attach one to the other and seal them with a United States seal in such a manner that they cannot be separated. Thus, when a man is halted and asked for his card, a glance at the photograph attached to it will instantly prove whether or not he is the man for whom it was issued, thereby eliminating all opportunity for deception.

NORWORTH SUED FOR SALARY

Acting through M. N. Thayer, an attorney of 320 Broadway, J. Grant Allen, press agent for "Odds and Ends" early this week had Jack Norworth served with papers in Chicago in an action for back salary amounting to $200.

In his complaint, Allen states that he went to work for Norworth last November and received his salary up to several weeks ago, after which, although he has repeatedly asked for it, he has been unable to get any money from Norworth. This makes three suits which Norworth is now defending, Sam Shannon also having one against him, as has Hattie Loraine, his most recent leading woman.

MANAGER FINED $150

HARRISBURG, Pa., Sept. 9.—James A. George, manager of the Victoria Theatre, the leading picture house in Harrisburg, was fined $150 by Fuel Administrator Hickok last week on a charge of violating the lightless night order. It is alleged that he had two small lights burning on the outside of his theatre. He has been ordered to pay the fine to the Red Cross.

CRAP GAME IS HELD UP

A crap game in which several actors and chauffeurs were engaged in a big barn at Eighth Avenue and Forty-ninth street was "stuck up" early last Friday morning by six masked men who walked into the place and, backing everyone against the wall, collected over $400 from the party and then made good their escape.

SUES WORLD FILM

Mabel La Bunyea, through Harry Saks Hechheimer, last week brought a suit against the World Film Corporation for $2,000 on the grounds of breach of contract.

ACTORS ASS'N TO INCREASE ITS DUES

MAY DOUBLE ANNUAL FEES

The Actors' Equity Association has decided to raise its membership dues. The exact amount of the increase in yearly dues that members of the organization will have to pay has not yet been decided upon, but it is more than likely that the present rate of five dollars per annum will be doubled. If the plan now under consideration becomes effective, each member of the A. E. A. will be called upon to pay five dollars every six months. A definite decision will be made in regard to the matter this week.

An official of the Actors' Equity, when asked for information regarding the proposed doubling of the yearly dues, gave out the following statement:

"At the annual meeting of the Actors' Equity Association, the Council was given authority to raise the annual dues, if in its wisdom, it felt it advisable to do so. It has now decided to take this step.

"The Association has grown to such proportions, and the members are constantly calling upon it for assistance, both in a legal and an advisory capacity to such an extent that it has been found necessary, what with the multifarious activities of the office and the raise in expenses for such things as stationery, postage, salaries, etc., to exact a larger tribute from its members.

"The increased advantages obtained by a raise in dues will secure a bigger return and will, therefore, be a better investment for every member than before. All of those who have been asked their opinion on this matter are enthusiastic. They realize the additional strength it will give this organization."

WOODS SHOW GETS COIN

BOSTON, Mass., September 5.—"Parlor, Bedroom and Bath" is proving to be one of the greatest hits ever in Boston, playing to $14,000 last week at the Park Square Theatre.

The road company of the same show is also playing to good receipts. This company, which is headed by Grace Ellsworth, in the role which Florence Moore is playing in Boston, took in $1,500 in Perth Amboy on Labor Day and $1,200 at Plainfield on the day following. There is some thought of sending this company to Boston and installing the Moore company in Chicago, after which another company would be organized for the road. Nothing definite has been concluded in the matter, however.

WALTER HAST SUITS WHITESIDE

Walter Hast last week concluded negotiations whereby, in conjunction with the Shuberts, he will produce a new play called "The Little Brother," with Walker Whiteside in the leading role, that of a rabbi. Others in the cast are Edith Latimer, H. E. Herbert, Mabel La Bunyea, Adolph Linck, Henry St. James and several others. The piece is scheduled for an out of town opening on October 7, probably either in Toronto or Buffalo.

CORDELIA HAAGER ROBBED

Cordelia Haager, formerly of the vaudeville team of Moore and Haager, was robbed of diamond jewelry valued at $2,500 last week at the Hotel Flanders, at 135 West Forty-seventh Street, where she is living. Included in the missing articles are five rings, four of which are set with diamonds and the fifth with a sapphire. In addition, a novelty diamond pin also was taken. The only piece of jewelry the burglar or burglars left Miss Haager was her wedding ring.

Entrance was effected from the hall. Miss Haager says she locked the door before she retired, but that it was unlocked when she discovered her loss. The robbery was reported to the police, who, as yet, have no clue.

SUCCEEDS DAVIS IN PITTSBURGH

PITTSBURGH, Pa., September 9.—Harry Davis is no longer manager of the Pittsburgh theatres heretofore under his direction. Several reasons for the changes are assigned, chief of which is that the houses under his administration were losing their prosperity and popularity.

The stockholders have taken hold and reorganized the staff, the Alvin, Grand and Davis Theatres now being in charge of John Harris. John B. Reynolds has returned to Pittsburgh to act as manager of the Alvin.

With Davis has gone Tunis Dean.

PERFORMER IS HURT

CAMP HANCOCK, Ga., September 7.—Helen Hildreth, who has been appearing in a sparring act in connection with a vaudeville company touring the Liberty Theatre Circuit, was badly injured when a 'bus in which she and seventeen others were riding became unmanageable and ran wild down a hill, bringing up against a tree. All were more or less seriously injured. Miss Hildreth suffered a broken rib and serious bruises and will be laid up for ten days or longer. Soldier talent replaced the Hildreth act at the local Liberty Theatre.

WEED OUT THEATRICAL UNIT

A weeding out process is soon to be undertaken in the Police Reserve Theatrical Unit, and all those who do not take the work seriously are to be dropped, it was reported last week.

This process will begin just as soon as the captains of the various companies are asked how many suits they need. Each will then go over the men in his command and no suits will be ordered except for those who have shown considerable interest in the work of the organization.

STENOGRAPHER DISAPPEARS

A search was started last week for Jane Helms, who lives with her parents in Paterson, but who, for some time past, has been employed as a stenographer in the office of Clarence Weis in the Longacre Building. The Saturday before Labor Day she stated that she was going to the country with her parents, but has not been seen either by her parents or her employer since. Fears of foul play are entertained in her behalf.

ROLAND MANAGES NEW HOUSE

Walter Roland has been appointed by the Shuberts to manage the new Central Theatre which they opened Monday night. Herman Fuchs, formerly of the Winter Garden is the treasurer.

U. S. APPOINTS 15 DRAMATIC DIRECTORS

WILL TRAIN SOLDIER ACTORS

The War Department, Commission on Training Camp Activities, last week appointed dramatic directors for fifteen of its thirty-two National Guard and National Army camps. These fifteen directors will investigate theatrical conditions in the camps for the purpose of ascertaining what, if any, histrionic talent exists, with the view of developing and putting it to use in providing entertainment by men in the service for their fellow soldiers.

The directors and the camps at which they will be stationed follow: Wade Boteler, Camp Travis; Test Dalton, Camp Logan; James A. Boshell, Camp Dodge; George V. Brooks, Camp Devens; Richard Field Carroll, Camp Sevier; Barrett H. Clark, Camp Humphreys; Edward S. Grant, Camp Wheeler; Philip Kenny Walsh, Camp Greenleaf; Norman Hackett, Camp Dix; J. M. Edgar Hart, Camp Pike; Henry W. Pemberton, Camp Funston; George Herbert, Camp Custer; Rollo Lloyd, Camp Zachary Taylor; Harry Neville, Camp Grant, and W. F. Rochester, Camp Meade.

The Commission recently invited, and has received ,a number of manuscripts from well-known authors and playwrights, including Augustus Thomas, Rupert Hughes and others equally prominent, which will be produced with camp talent. Some of the authors, together with their plays, are Austin Strong, "The Drums of Oude"; Curtis Dunham, "Blood Money"; Wilna Wigginton, "Three Rogues and a Rascal"; Edward A. Paulton, "The Dormitory Girls"; Nathan Kussy, "Crooks"; Augustus Thomas, "The Man Upstairs"; Rupert Hughes, "For She's a Jolly Good Fellow"; Edgar Selwyn, "When Danny Comes Marching Home," and "Funnybone," a compilation of minstrel gags.

Two of these "service" plays already have been put on, both at Camp Humphreys, Va. They were "Crooks" and "Three Rogues and a Rascal." A total of 20,000 soldiers saw the two shows, according to the Commission. The shows instead of being produced in the Liberty Theatre, were presented in an open-air or amphitheatre.

Uncle Sam is also going into the circus business. Steps looking to such a departure were taken last Saturday, when the War Department, Commission on Training Camp Activities, affixed its signature to a contract whereby the Perry and Gorman one-ring circus will be added to the theatrical and amusement activities of the Government.

According to announcement, the "season" will begin December 12 and will continue for sixteen or more weeks. Each of the present thirty-two cantonments will be visited by the tented aggregation, which will stay three days at each cantonment.

The list of artists include the Burns' Sister act; high wire, hand-to-hand balancing, finishing with contortion; the Dalbeanies, two men and a boy, trick bicycle act; Scully Brothers, acrobatic act, introducing an acrobatic giant and a frog man in feats of contortion; Captain Schell and his three performing lions; Drakes' Pony Circus, consisting of three ponies and an "unrideable" mule; The Flying Herberts, consisting of three people—two men and a woman—in an aerial act; four clowns, who will put on six numbers, working in between each act; the Ransom Sisters, three whirlwind lady tumblers; Green Perch act, finishing with Japanese foot work, tossing tables and other paraphernalia with the feet, the act consisting of a man and woman; Japanese Novelty Circus act; Smith's Dog Circus, consisting of performing dogs and jumping hounds; comedy horse and wagon act, and the Berlo Family, consisting of four girls, acrobats, fancy divers, with their mother, a "wet" comedienne.

ENTERTAINING SOLDIERS

"SOMEWHERE-IN-FRANCE," Aug. 16.—The American Expeditionary Force is at present promoting an amusement troupe in each division for the purpose of providing entertainment for the boys on rest leave back of the lines. The Richmond Troupe is probably the first of these and the cast selected is as follows: Private Victor Barrett, comedian; Private Jack Levy, straights; Private Percy Kilbride, characters; Private James McNally, the juggler; Sergeant Andrew B. Brookes, Private Frank S. Reid and Private Harry H. Rosensweig, ragtime melodies (this trio is known as the Ragtime Trio). Private Benjamin H. Rumley, director. The above are all enlisted men and were chosen from the ranks. Staged and produced by Captain S. J. Raymond, 318th Infantry, American Ex. Forces.

START SECOND "FROLICS" CO.

The road edition of Ziegfeld's "Midnight Frolics" is in preparation and will be hurried as soon as the company that will present Ziegfeld's "Follies" en tour this season is out of the way. Just now Ned Weyburn has his hands full getting the last named show in shape for its opening at the Colonial in Boston next Monday night.

The road show of the "Frolics" will be made up of the best features of past editions of the Amsterdam roof attraction and those of past seasons' "Follies" that have not as yet been seen outside of New York.

JOHNSON LEASES HOUSE

WHEELING, W. Va., Sept. 6.—William H. Kennedy for the last eighteen years manager of the Auditorium Theatre, Parkersburg, W. Va., has surrendered his lease.

The theatre has been thoroughly renovated and put in first class condition for this season and will be under the direction of Fred Johnson, manager of the Court Theatre, Wheeling, in the West Virginia circuit. Carl E. Luchs, of Marietta, has been appointed local manager for the Auditorium. The season opened Sept. 6, with Cecil Spooner in "The Brat."

JOE WILMOT IS SUED

Joe Wilmot, who has a part in "He Didn't Want to Do It," was made the defendant in an action for $2,000 last week by Rosalie Stewart on the grounds of breach of contract. Miss Stewart charges that she has a contract with Wilmot for the season of 1918-1919 under which she was to manage his affairs and that he went into the show without her consent. Harry Saks Hechheimer represents Miss Stewart in the matter.

"NAUGHTY WIFE" OPENS SEASON

NEWBURGH, N. Y., Sept. 9.—"The Naughty Wife" company opened the season at the Academy of Music here tonight. The company includes Frederic Sumner, Gaston Bell, Emile Collins, E. M. Ray, Reva Greenwood, Belle D'Arcy and Virginia Moncure. Henry Keene is stage director; Fred S. Lorraine, advance representative, and Harry Doel Parker, manager.

HAS NEW SHELDON PLAY

Clarence Weis, of the Longacre Building, last week obtained the producing rights of a new play by Edward Sheldon entitled "An Unforgiving Conscience," although it is likely that the title will be changed.

The piece is concerned with the draft and relates the struggle undergone by a minister who has to choose between his pulpit and his flag.

"OTHER MAN'S WIFE" OPENS

SCHENECTADY, N. Y., Sept. 9.—"The Other Man's Wife" company, in which Betty Frederick is starring, will open its third season next Monday in this city. Lester Mitchell and Cash Tomolsun, who were with the company last season, have been retained.

DON'T WANT THE SYMPHONY

An effort to persuade Samuel Rothapfel, managing director of the Rialto and Rivoli Theatres to take over the management of the Symphony Theatre, which recently closed at Broadway and Ninety-sixth Street, was unsuccessful.

YAPHANK SHOW GETS $145,000 IN 4 WEEKS

WILL TOUR LARGEST CITIES

"Yip, Yip, Yaphank," during its four weeks' stay in New York, first at the Century Theatre and then at the Lexington, has broken all records for soldier shows and many others, including some of Broadway's greatest successes.

The receipts so far have topped anything recorded by "Biff, Bang, Bing," the next biggest success in soldier and sailors' shows; "You Know Me, Al," and others that have been seen in New York.

For the four weeks the figures will go close to $150,000, or $145,000 to be nearer correct. Of this amount, $65,000 was played to during the first two weeks of the piece at the Century. Had this playhouse been larger and been able to accommodate larger audiences, the receipts would have been greater.

At the Lexington avenue house, the receipts for last week were $40,000, and with an advance sale early this week indicating that every seat for every performance this week would be sold, another $40,000 is expected to be garnered, boosting the figures for the Lexington theatre engagement to $80,000 and carrying the grand total close to the $150,000 mark.

At every performance since "Yip, Yip, Yaphank" opened four weeks ago at the Century, capacity business has been played to. Hundreds have been turned away from most of the performances and thousands at others. Eager patrons have offered as high as $25 for a pair of seats.

Just what the ticket speculators have cleaned up during the engagement of the piece is not definitely known, but it is figured that the show netted them a handsome profit on the sale of seats, as all sorts of prices were being offered for tickets.

It is not believed that the engagement at the Lexington avenue theatre will be extended beyond Saturday, or, in the event another house could be obtained, is it likely that it will be held over in New York to accommodate the thousands who have been unable to see it.

Following the close of its four-week engagement in New York the soldier show will take to the road for nineteen weeks. It will go from the Lexington avenue theatre to Camp Upton, where the production will be put on for the entertainment of the soldier-comrades of the principals and chorus.

Following the Upton engagement the piece will go to Washington, where it will be shown to President Wilson, Secretary of War Baker, Secretary of the Navy Josephus Daniels, other members of the President's cabinet, members of Congress and others, including diplomats representing allied countries and other dignitaries.

The show then will begin a tour of the principal Eastern cities including Baltimore, Philadelphia, Boston and others. After the "civilian" tour, the show will play the army camps and cantonments.

McLAURIN OPERATED UPON

Hamish McLaurin, until recently the publicity director of the Rialto and Rivoli theatres, was operated upon last week for an obstruction in his nose. As soon as he has recovered he will go to Washington and there take up the Red Cross work for which he resigned his position at the big film houses.

ENGAGED FOR "THEY'RE OFF"

Marion Dorr has been engaged by Sam Shannon for a leading role in "They're Off," the musicalized version of "Checkers" which he will shortly put into rehearsal.

"TWIN BEDS" OPENS BIG

ST. LOUIS, September 7.—"Twin Beds," sent on tour by A. C. Stern, of New York, played close to $10,000 on the week here, getting $2,900 Labor Day and $1,600 on its Sunday opening.

"BEN HUR" IS REHEARSING

"Ben Hur" will open at the Lexington Avenue Theatre September 30. The engagement will be indefinite. Rehearsals began last Monday at the Lexington Avenue Theatre. The company, including crew and musicians, numbers 350. The cast follows:

Male principals—Robert W. Frazer as Ben Hur, William Wagoner as Messala, Walter Sherwin as Simonides, Leslie Stow as Ilderim, Henry Weaver as Balthazar, Frank E. Smith as Arrius, Harry Cowan as Malluch, Louis Hartman as Hortator, Herbert Charles as Drusus, Cassius C. Quimby as Sanballat, James E. Howard as Metellus, Charles Thompson as Khaled, Carlton Reiger as Centurion and George Gordon White as officer of the galley.

Female principals—Virginia Howell as Iras, Mildred Bright as Esther, Mabel Montgomery as the mother of Ben Hur, Ann Reader as Tirzah, and Stella Bonface Weaver as Amrah.

STILL AFTER COCHRAN PLAY

Despite the fact that negotiations had reached a stage where it was stated that the American rights to "The Better Ole" had been obtained by Chares Coburn, that piece can still be secured for this country by any manager who is willing to meet the terms of Charles Cochran, the English producer.

Acting through Walter Hast, who has great faith in the ability of the play to get money here, Lee Shubert last week cabled Cochran an offer for the rights, but received a reply that Cochran was in possession of a better offer. George Tyler is also negotiating for the piece to be done in conjunction with Klaw and Erlanger.

Cochran is asking 12½ per cent royalty for the piece, which is deemed too much by American managers.

THIS IS A PRESS AGENT

One of the best methods to steal a little publicity seen along Broadway in some time was put into practice last week by Arthur McHugh, representing the B. S. Moss theatres.

Noting that a half dozen aeroplanes were circling above the Godfrey Building occasionally dropping heralds to stimulate interest in the Thrift Stamp "drive," McHugh rushed into his office and, seizing some throw-aways detailing the features of a new film at one of the Moss houses, threw them out on the air, and they went fluttering down with those from the aeroplanes, were eagerly picked up by the gaping crowds and read with interest, the people below believing they had come from the aeroplanes.

PROGRAM TAGS CHORUS MEN

SCHENECTADY, N. Y., Sept. 5.—An unusual announcement was made on the Van Curler Opera House programs tonight when Frank Moulan and company presented "Her Regiment." In order that the minds of every one in the audience might be at rest regarding the young men who appeared in the chorus, their names were given in this way: Al Eisen (in 5th class), Ernest Reynolds (not called yet), Rex Green (honorably discharged), Arthur Wilson (over age), Carl Alton (in 5th class), Mack McDonald (under age), Harry Watson (exempt), Julien Garfield (over age), Al Johnson (under age), George Collighom (over age).

SUED FOR DOCTOR BILL

Jennie Fleisig, an actress, of 108 West Eleventh street, answering a suit filed against her in the Seventh District Municipal Court by Dr. Max Loewinthan of 1871 Seventh avenue, for $30, alleges that, although she and the physician entered into an agreement on Aug. 31 last year, whereby the latter agreed to treat her for a disordered condition of the skin of her face, his treatment unfitted her for her work for several days. She denies owing the amount sued for.

SARAH PADDEN HAS WARE ACT

Sarah Padden opened at the Palace Chicago last Monday in "The Eternal Barrier," the act in which Helen Ware appeared in the East last season. Joe Hart staged the act.

WHITE RATS ASK THAT GOLDIE PEMBERTON APPEAR

Attorney Myers Makes Demand at Hearing Before Referee, Who Reserves Decision. Mountford's Private Bank Accounts Examined. Hearing Near End.

Just as last Friday's session of the investigation of the financial affairs of the White Rats Actors' Union was drawing to a close, after a hearing that had been marked by much acrimonious discussion and argument over the admissability of questions, points of law, etc., Joseph Myers, the Rats' attorney, sprung a surprise which contained all the elements of a dramatic climax, by requesting Referee Lewis Schuldenfrei to order Alvin Sapinsky to produce his client, Goldie Pemberton, at the next hearing.

The request brought forth a spirited protest on the part of Sapinsky, who proceeded to point out to the referee that there was no good reason why Miss Pemberton should appear. Myers came back with a legal dissertation attacking Sapinsky's argument, and then the latter again went into the matter at great length. Referee Schuldenfrei finally interrupted and, after getting the views of both attorneys, declared he would take the matter under consideration, reserving his decision for the present.

Harry Mountford was the sole witness examined, occupying the chair for two and a half hours. Attorney Sapinsky, guided by a transcript of Mountford's Union Trust Company bank account, immediately went into the whys and wherefores of various deposits made during the past three years. Mountford's examination went along smoothly for the first half hour, the witness explaining various transactions in answer to Sapinsky's questions, until the matter of two $500 checks came up.

Pressing the witness with a long series of questions as to what the checks represented, Sapinsky suddenly switched his form of inquiry and asked Mountford if they were any part of the proceeds of the White Rats' ball held in March, 1917. For the first time since he has been a witness Mountford grew excited and, raising his voice, heatedly shouted, "I refuse to answer such a question."

Mountford then launched into a tirade against the managers, declaring, in effect, that the investigation was inspired by the vaudeville interests for the purpose of ruining him.

Referee Schuldenfrei took a hand here and ordered Mountford to stop talking. Some twenty minutes of argument followed, both attorneys appealing to the referee in support of their contentions regarding the propriety of the question. While this was going on Mountford interrupted to state that, if such questions were to be asked him, he must be represented by counsel.

"Isn't Mr. Myers representing you in these proceedings?" inquired Mr. Schuldenfrei.

"He is not," returned Mountford. "Mr. Myers is representing the White Rats Actors' Union."

Finally Mountford, on being ordered to answer Sapinsky's question as to whether any part of the ball proceeds were represented by the two checks, answered "No."

Further questioning regarding the $500 checks brought forth a declaration by Mountford that his private bank account had nothing to do with the White Rats Actors' Union. The referee objected to Mountford assuming this attitude, stating that it was a question for the investigation to determine and adding that, from the testimony rendered thus far, Mountford's accounts and the White Rats' accounts apparently had a good deal to do with each other.

Mr. Sapinsky then delved into the subject of moneys which Mountford asserted he had advanced to the White Rats in the form of loans. This took up considerable time, the methods of making the loans and repaying the same being decidedly complicated. While the strike of 1917 was in progress several of the Rats were placed under arrest for picketing, Mountford explained, and it was necessary to secure money quickly in order to bail them out.

In one instance, Mountford said, two women members of the Rats had been arrested in Brooklyn and Percy Pollock had cashed two $500 checks for him. Mountford took the money over to Brooklyn and personally secured the release of the two women, he said.

Mr. Sapinsky here asked Mountford why he had drawn on his own account in order to bail the two women out, instead of drawing a check on the White Rats Actors' Union bank account.

"Because the White Rats had little or no money at the time," Mountford replied.

The witness then went on to say that it had been necessary for the Rats to resort to "check kiting" at times during the strike period.

Mr. Sapinsky shortly afterward referred to testimony given previously in the investigation, which brought to light the fact that Mountford and Fitz Patrick at this time had, jointly, on deposit in the Greenwich Bank, a sum approximating $10,000.

Inquiry regarding the method of keeping track of the money loaned to the White Rats by Mountford was next instituted by Sapinsky. Asked whether he had ever taken receipts from the Rats for these loans, Mountford replied that he had been given a note for about $6,000. Later, testimony by Mountford made it appear that the "note" above referred to was really a memorandum that the cashier of the Rats had made out and signed. During Friday's session some eighteen checks were offered in evidence, which Mountford declared represented moneys advanced by him to the Rats at various times.

"What salary did you receive from the White Rats?" Mr. Sapinsky inquired just prior to the adjournment.

This question met with an objection by Mr. Myers, which, however, was speedily overruled.

"At first I received a salary of $60 a week," Mountford replied.

This salary was paid Mountford for a few weeks, it developed later, after which time he was raised to $150 a week. All told, he received the sum of $2,700 in salary from the organization, Mountford said. He added that he was not receiving any salary at all, now, from the Rats.

Mr. Sapinsky then announced that he had completed his case, which statement was followed by Myers' request for Miss Pemberton's appearance next Friday.

LADY MINSTRELS CAST FILLED

Gus Hill's Lady Bountiful Minstrel Company is now in rehearsal, getting ready for the opening. The company includes Bertie Herron, Lillian Goldsmith, Estelle Wills, Helen Primrose, Henriette Wheeler, Bijou Russel, Winnie Crawford, Gertrude Snyder, Alice Rector, Daisy Maifair, Helen Diers, Dorothy Kenton, Catherine Cantlon, Bessie Hamilton, Belle Mollette, Eva Hull, Catherine Redfield, Florence Millett, Mignon de Valery, the Navassar Girls' Band and the Eight English Dancing Ponies.

WILSON TO SAIL SOON

LONDON, Sept. 7.—William Wilson, the American producer, is scheduled to sail for New York on the 14th, provided he has no unforeseen difficulty in securing passports. It is not certain yet whether R. J. Sacks will come with him, or sail at a later date.

GRUNDY REFUSES TO MOVE

Threatened by his landlord with ejectment unless he vacates quarters which he now occupies for his dancing and skating carnivals in the Grand Central Palace, at Forty-sixth Street and Lexington Avenue, George H. Grundy refuses to budge until he is officially notified by the Government that it desires him to move.

Grundy has a lease on two floors of the place. He has been notified by his landlord to move out by September 15th, so that he can lease the entire building to the Government. Grundy says that the owner is attempting to dispose of his (Grundy's) property, but that he has received no notice from the Federal authorities that they require the two floors occupied by the carnivals.

Grundy says he does not believe the landlord's statement that if he is not out of the building by September 15th, United States soldiers will be employed to throw him out, and announces his intention to remain where he is until the Government requests him to move. Then, and only then, he says, will he look for another location.

NORWORTH ANNOYS DUDLEY

Bide Dudley and Jack Norworth were having a little long-distance word war last week over the fact that, without giving any reason, Norworth is said to have removed Dudley's name from the program of "Odds and Ends" playing in Chicago. Dudley naturally objected to this form of obliteration, but at last reports his name had not been replaced.

The pair have also had some words over the authorship of some of the lyrics of the show, each claiming them as their brain children. An agreement has been reached on this score, however, it now being stated that they wrote them together.

OPERA HAS $16,000 WEEK

The San Carlos Opera Company did a remarkable business last week at the Shubert Theatre, the gross receipts being over $16,000, at prices of $1 to $2.50. On the opening night, three hundred were turned away. The same thing occurred on Wednesday, Thursday and Friday nights. On Saturday night the house was sold out long before the curtain went up, and some five hundred were turned away. The San Carlos Company will stay at the Shubert two weeks more ,after which it will play Boston for a run. The opera troupe will then continue on to the Coast, playing all of the large cities en route.

BASEBALL HALT HELPS FAIRS

The closing of the baseball parks throughout the country by governmental order has been a boon to State and county fairs, according to J. Harry Allen, who has just returned from a tour of several of these outdoor expositions, including the one at Worcester, Mass.

The fairs, according to Allen, had about been holding their own up until September 2, Labor Day, when the ball parks were closed. Since then the attendance has been picking up, according to Allen's observations and reports which he has received from different sections of the country.

RIVIERA DOING WELL

The Riviera Theatre, at Broadway and Ninety-sixth street, which the Shuberts took over recently from William Fox, got off to a good start last week, Charles Burt, its manager, having sold a subscription list of over 2,000 seats. The house, which has been neglected during the time it was given over to pictures and films, is being overhauled, a force of nine men being constantly engaged in painting and other repair work.

SOLDIERS RAISE $3,000

Under the direction of Sergeant William Hines, formerly of The White Way, more than a score of performers journeyed down to Yaphank last Sunday and gave a performance for the benefit of the 10th Battalion Club Fund, at which over $3,000 was raised. The talent was furnished by the United Booking Offices, and after the performance was over all were given a banquet by Major Osborne.

"NOT WITH MY MONEY" LIKED

BALTIMORE, Md., Sept. 9.—A large audience at the Academy of Music tonight expressed frequently its appreciation of Edward Clark's melodramatic farce "Not With My Money" without the presence of an orchestra. The musicians are on strike. The play has to do with an unsophisticated girl with $7,000,000 to spend on charity who has fallen into the hands of a pair of swindlers.

Beverly West was excellent as the girl, a child wholly unfamiliar with the world. William Morris did very good work as Dickey Foster, one of the confidence men, and Walter Wilson won the audience as Penknife Clay, who has become a clergyman as an easy way of helping to fleece the girl. Lucille Watson especially was clever as a victim of one of the previous swindles of the pair.

PLAYWRIGHTS ELECT OFFICERS

The Playwrights' Club held its first meeting of the season Friday evening in the rooms of the American Dramatists and Composers, 220 West Forty-second street, and elected the following officers: President, Robert Stodart; 1st vice president, Gustav Blum; 2nd vice president, Tadema Bussiere; secretary-treasurer, Leo Seidman; recording secretary, E. F. Hague; publicity man, Robert L. Beecher; advisory committee: Richard A. Purdy, Edward Clark, Matthew White, Jr., Rita Weiman, J. B. Larric and Percival Wilde.

The aim and object of the club is to help its members to write better plays and the membership list is open to all who are engaged in writing plays intended for professional production.

WANT TO BOOST AL SMITH

A meeting of the Al. Smith Theatrical Association was held in the club rooms of the organization in the Subway Central building last Thursday. The session was held behind closed doors, a very small number being present. No information as to what took place at the meeting could be obtained at the headquarters of the political organization last week, the sponsors of the movement to throw the support of the theatrical element to Al. Smith, in his forthcoming contest for the Governership of New York State, declaring that they were not ready yet to make an announcement of their plans.

DIDN'T WANT "MAYTIME"

After putting up paper on all the stands that "Maytime" would go into the Maxine Elliott Theatre Monday, the Shuberts suddenly switched the piece to the Bijou. It was reported that the reason could be found in the fact that Miss Elliott decided the piece had about played itself out in New York, and told the Shuberts that she did not want it. The Shuberts book the house on a fee.

"BIRD OF PARADISE" PROSPERS

DETROIT, Mich., Sept. 8.—"The Bird of Paradise," the Richard Walton Tully attraction, played to over $10,000 at the Garrick Theatre here this week and did over $11,000 worth of busines at the Royal Alexandra Theatre, Toronto, last week.

AL RAYMO

Al Raymo, whose picture appears on the front cover of this week's issue of the Clipper, is one of the best Italian character comedians on the American stage. He is featured this season with Charles Robinson's "Parisian Flirts" on the American Burlesque Circuit.

Raymo started his theatrical career twelve years ago with "Jimmie's Dream Lady," playing vaudeville time. He was next featured with "Imagination," which played the United and Orpheum circuits for several seasons. Another vaudeville act in which he was a decided success was "Jerry the Squealer." He starred in it. Raymo worked all the United time with Harry Hoyt for several seasons. The act was known as Raymo and Hoyt.

This is Raymo's second season with "The Parisian Flirts." He has had several good offers recently from Broadway managers. Raymo is under the personal direction of Bob Baker.

VAUDEVILLE

JAZZ FOLLIES GHOST WALKED LAME

PRODUCER SUED FOR SALARY

A court judgment for some sixty odd dollars secured against Edward Hutchison, producer of the act known as "Jazzland Follies," by Arthur L. Chaplin, who appeared in the turn until recently, brought to light last week one of those tales of unpaid salaries that occurred ever so frequently in the "good old days," but which seem rather unusual, at this stage of so-called modernized vaudeville.

Chaplin, who is a pianist, was engaged as a member of the Jazz Band, which was a part of the act, the other members of the band being Martin Miller, Rusty Benson, Jerry Schwartz and Irving Childs. In addition to the Jazz Band the turn carried three female principals, Pearl Frank, Carmencita Fernandez and Florie.

The act opened eight or nine weeks ago at Proctors Albany and all went well enough until Proctor's Fifth Avenue was reached. At the expiration of this three day engagement Chaplin alleges he failed to receive his customary stipend. The following three days, the act played at the Prospect in Brooklyn.

Once more Chaplin declares the ghost walked in a decidedly crippled fashion. According to Chaplin, Hutchison by this time was indebted to nearly everybody in the company. Finally Hutchison announced that the turn would open at the Royal, New York. The majority of the players, however, so Chaplin says, refused to play the date unless all of the back salary due them was paid before hand.

The upshot of the matter was that the act, although billed did not open at the Royal and Chaplin, who had arrived at the conclusion that he had enjoyed his fill of the sort of trouping that had fallen to his lot while a member of the Jazz Follies outfit, decided to take his troubles to court.

Accordingly, he retained the services of August Dreyer, the theatrical lawyer, and the legal action was started that resulted in the handing down of the judgment, covering the money due Chaplin for his services.

Hutchison, who produces shows for Gus Hill, in addition to his activities as a vaudeville impressario, when called on the phone declared he had nothing so say.

CONTRACTS ARE READY

A notice posted by the Family Department of the United Booking Offices asks the following acts to call for their contracts: Bryant, Lee and Company, Balzar Sisters, Black and Tan, Brown and Taylor, Ethel Clifton, "Courting Days," Elinore and Williams, Alice Farrell, French and Brant, Frank Fay ("Brevities"), Martin and Howard, Ben Hilbert, Hartell Trio, Hippodrome Four, Mr. and Mrs. Mark Hart, Knowles and White, Rae Mann, Marion Murray, Homer Miles and Company, Tom Nawn and Company, Roach and McCurdy, Harry and Anna Scranton.

TWO NEW ACTS READY

J. K. Newman and Company are offering a new act at the Eighty-first Street Theatre the first half of this week entitled "Our Boys." Bruce Duffett and Company will show a new act the last half of the week at the same theatre entitled "Through the Key Hole."

JOINS HOYTS MINSTRELS

BATTLE CREEK, Mich., Sept. 7.—Al. Tint, "the yodeling minstrel," closed wtih John W. Vogel's Minstrels in Plainwell, Mich., and has joined Hoyt's Minstrels, a vaudeville act now playing the Butterfield Circuit.

PICK OPENING HEADLINER

Ann Chandler will headline the opening bill of Loew's new Metropolitan Theatre, in Brooklyn, which will open its doors to the public for the first time on Monday. Five other acts will be on the bill together with a feature picture.

George Schenck will manage the house.

Many stars of the various film companies now living in New York have accepted Marcus Loew's invitation to be present and will occupy boxes.

Among the invited guests is Mayor Hylan.

BERESFORD HAS NEW ACT

Harry Beresford is going to offer a new act in vaudeville entitled "A Live Wire." It will break in at Keith's Theatre, Jersey City, the last half of this week. He appeared in vaudeville for several seasons with an act called "Twenty Odd Years," and in his new act is utilizing the same cast and characters.

SAVE PEACH STONES

A barrel painted red, white and blue has been placed in the lobby of B. F. Keith's Greenpoint Theatre and a sign over it asks patrons to save peach stones and contribute them to Uncle Sam by dropping them into the barrel. The stones are used by the Government to make gas masks.

SHARP HAS TRIO OF NEW ACTS

Bill Sharp is putting out three new acts. They are the "Blackface Trio," a comedy singing and dancing act, in which will be seen the Wardell Brothers and Bertha La Cos; the "Century Revue," an eight-people act, with six sets of scenery, and "The Blue Cure," with ten people.

WATSON OPENS SEPT. 19

"Sliding" Billy Watson is going to make his vaudeville debut in a new act at Keith's Theatre, Jersey City, on Sept. 19. The act is under the direction of Arthur Klein, and besides Watson will have the services of two others.

WALTER SCANLON ENTERS VAUDE

Walter Scanlon, the light opera tenor, who last season sung the leading role in Victor Herbert's "Eileen," will be seen this season in vaudeville in a single singing act. He will open at the Colonial Theatre on Sept. 16.

"PAY AS YOU ENTER" SHOWN

Rose and Curtis have produced a new musical comedietta for vaudeville which is at Proctor's 125th Street Theatre the first part of this week. The act is called "Pay As You Enter," and has a cast of ten people.

CANSINOS TO JOIN ACT

Elisa and Eduardo Cansino, Spanish dancers, at present with "Doing Our Bit," former Winter Garden show, will retire from that company next month and join Bessie Clayton in a joint vaudeville dancing act.

LEAVE "FOLLIES" FOR ACT

The Eastman Sisters, appearing in Ziegfeld's "Follies," will not go on the road with the show. They have prepared a vaudeville act which they will shortly show under the direction of Harry Weber.

REHEARSE NEW DANCING ACT

Forest S. Chilton is producing a seven-girl Egyptian dancing act. Viola Savoy, formerly "Littlest Rebel" and picture star in "Alice in Wonderland," has been engaged for a leading part.

"BETWEEN TRAINS" RE-CAST

The former Mme. Besson act "Between Trains" has been recast, and is making its first local appearance at the Harlem Opera House the first half of this week. It was well received.

WOMEN LIKELY TO PLAY IN THEATRES

MAY REPLACE MEN MUSICIANS

The coming season will see an unprecedented demand for female musicians of all kinds, according to the views expressed recently by several persons closely in touch with the vaudeville situation. The new eighteen to forty-five draft will undoubtedly make big inroads in the personnel of the orchestras of hundreds of vaudeville theatres all over the country, it is pointed out, and the supply of male musicians over the new age limit, it is said, will be far from sufficient to fill the vacancies that are expected to occur.

Women musicians, as a result, must be looked to, in order that enough players may be kept in the pit to keep the orchestras up to standard. Anticipating the acute shortage in the ranks of male musicians that is expected to take place, several fore-sighted managers have already made arrangements to meet the situation.

Female orchestras, by the way, are not new, by any means. Proctor's Fifty-eighth street having an orchestra of that sort, and a very good one at that, some fourteen or fifteen years ago.

An unusual demand for piano acts is also likely to spring up in a couple of months, inasmuch as some vaudeville houses are apt to eliminate their orchestras entirely, in case they are unable to secure the right sort of either male or female musicians. The piano players in these acts will be utilized as accompanists, it is said, for other turns on the bill.

RETURNS TO VAUDE

SPRINGFIELD, Mass., September 9.—Poli's Palace, after a successful Summer season with stock and a week of "Hearts of the World" opens its vaudeville season with the following bill: Clayton, Sampsel and Leonhard, Frank Gaby, Tooney and Norman, Bob, Tip and Co., Bessie La Count and the picture "Nine-Tenths of the Law."

HAS NEW SCHOOLROOM ACT

Sam J. Curtis will be seen in vaudeville again shortly with a company of five in a schoolroom act. Curtis is said to have been the first to present this style of act, and has been widely imitated. As of yore, he will be the "dunce" in the act.

GRATTAN HAS NEW ACT

Agnes Cappelen has been engaged for the leading role in "Reggie's Gift," a one-act farce by Lawrence Grattan, which is due for an opening tomorrow (Thursday). Others in the piece are Arthur Davis, Marjorie Dow and Elaine Benton.

BROOKS HAS NEW ACT

Percy Chapman will be featured in a new musical act called "Winning Winnie," which will open at the Lincoln Theatre, Union Hill, N. J., Sept. 23, under the direction of Marty Brooks.

BOOKING AGENT DRAFTED

Morris Green, vaudeville booking agent, who has been booking the Palais Royal, left for Camp Upton recently, following his induction into the National Army.

JESSICA BROWN SIGNS

Jessica Brown has been engaged for "Glorianna," the musical comedy in which John Cort is soon to present Eleanor Painter.

LICHTER PUTS OUT JAZZ ACT

The "Four Jazz Girls," a new singing and dancing act, will be put out shortly.

BAILEY TO ENTER SERVICE

Harry Bailey, manager of the Alhambra Theatre, expects to leave his managerial position in about four weeks and take up new activities in Washington. Bailey is a veteran of the Spanish-American war and served under Theodore Roosevelt. He recently went to Washington and took an examination as assistant paymaster in the United States Army, which he passed with flying colors. It is stated that he will be a student in a government school for five weeks before taking up actual work.

BOOKED FOR EXPOSITION

Ella LaVail, gymnast; the Mankichi Japanese Troupe, the Loretta Sisters, in a triple horizontal bar act; the Louvains, in a tight wire act, and Victor's Concert Band have been booked for the current week at the New York International Exposition in the Bronx. The band has been booked for the balance of the season, which closes in November.

J. Harry Allen is booking the vaudeville acts for the exposition.

"BLOW YOUR HORN" TO OPEN

"Blow Your Horn" is the name of a new musical comedy act said to contain a real story, with incidental music, which will be put out shortly by Herman Becker. The piece is in two scenes and features Raymond Lewis, Curt Vance and Josephine Taylor. Ten people are in the act, which will open September 23 at the Lincoln Theatre, Union Hill, N. J.

SHOW TO TOUR CAMPS

Joe Shea has in preparation a vaudeville show for a tour of the camps. Composing the "troupe" will be five vaudeville acts, including Elsie La Begere and her posing dog act, eight chorus girls and two principals. The "show" will open September 30 and will play twenty-two weeks.

BOOKED FOR TRENTON FAIR

The folhlowing acts have been booked by John C. Jackel for the Trenton, N. J., Fair, which opens September 30: The Helkvists, high and fancy divers; Mlle. Ruby, in "looping the loop"; the Diving Ringens and the Aerial Comas.

"YUCATAN" IS BOOKED

"Yucatan," with new musical numbers and the same cast as last season, has been booked over United time and will open at the Keystone Theatre, Philadelphia, next Monday. It is under the direction of Herman Becker.

CAUGHT USING GAS ON SUNDAY

Trixie Friganza was caught motoring last Sunday, which was a gasless day. She explained that she was going to work and as she had to bring back several costumes from the show she was obliged to use her motor car.

CIRCUS ACTS TO PLAY VAUDE

Sam McCracken has arranged with John C. Jackel to book in vaudeville for the coming season those of his acts that will not go to Cuba for the Winter.

CRAPO AND APOLLO SPLIT

The act of Crapo and Apollo, athletes, is reported to have split. Each will work in a different act. Apollo with a female partner and Crapo with a three-act.

RITA MARIO HAS NEW ACT

Rita Mario and her orchestra will return to vaudeville shortly at the Riverside Theatre. Miss Mario has prepared a new act for next season.

"BON BONS" GETS BOOKING

"Bon Bons," a new musical girl act, has been booked for twenty weeks over United time. Herman Becker is directing it.

VAUDEVILLE

VAUDEVILLE REVIEWS

(Continued on pages 8 and 30)

PALACE

The show was started with a spirited overture and, after the pictures, Giuran and Newell offered their familiar dancing and bar act. The offering has not changed any since last seen here excepting that it is now running a trifle faster. John Giuran is still the mainstay of the turn and his dancing and trick steps are the feature which scored decidedly after eleven minutes.

Harry Burns and Frank Frabito occupied the stage for quite a long time due to the insistence of the audience in making them take encores. The boys have a novel skit in which they exploit the Italian character and, taking the comedy angle, get the most out of some corking good material and comedy bits. During the act, Fabrito sings a dandy "rose" song and they both finish with an Italian version of a comedy "Frenchy" number. The balloon bit and the playing of the guitar and mandolin were well handled, but the fact that the boys stopped the show in the second spot would mean much more were they on later in the bill.

Lina Abarbanell and a company of three others offered a musical skit entitled "Philophena," which has three authors and an Oriental setting. The sheik, played by Stanley Forde, opens the act with a dandy bass solo and then notifies his wife (Miss Abarbanell) that he is going out to get some jewelry from a passing caravan. The wife wants the jewels and plays "philophena" with him, meaning that if he takes anything belonging to her before he goes she gets the gems. He departs and Miss Abarbanell sings a solo. A drug salesman then enters the tent and is about to be discovered by the husband when the wife gives him away and wants the husband to kill him with her dagger. The sheik takes it, thereby losing the bet, while the American salesman gets away with his life.

The setting is beautiful, the dressing is all that can be desired and the general action and acting should find appreciation in vaudeville. The act had no draggy moment and Miss Abarbanell and "Philophena" are more than welcome in vaudeville. The waltz song from "Flora Bella" as sung by Miss Abarbanell at the finish of the act is worth the price of admission.

Stan Stanley, assisted by a new straight man and Mrs. Stanley, did not use the trampoline, as it was lost in transit. However, they scored a decided comedy hit with a new line of chatter which has all the earmarks of originality and deserves protection. The audience bit is now worked up to a twenty-minute vaudeville skit and a kissing bit in which two soldiers in the audience take part came in for a big laugh.

George White, assisted by Tot Qualters, Lois Leigh, Ethel Delmar and Dorothy St. Clair, closed the first part, also scoring a hit with the same act he did last week. this week, White has his right hand bandaged up, due to an accident.

After intermission, T. Roy Barnes and Bessie Crawford offered their comedy skit in which Barnes tells some stories and tries to sell a subscription for a magazine while Miss Crawford sings.

Lew Dockstadter, billed as "the Political Boss," followed and started off with a line of talk about Bryan, but immediately switched to a lengthy discussion of affairs between President Wilson and the Kaiser. Some of his talk was bright but, for the most part, the comedy depended on a play of names to get laughs and, at other times, there was too much talk before it reached the point. An encore bit was not up to the Dockstadter standard. However, he entertained for twenty minutes.

Theodore Kosloff was assisted by a ballet of eight artists and several members in the orchestra pit who assisted in playing the intricate melodies used in his act. The offering, which is a feature turn, is reviewed under New Acts.

S. L. H.

RIVERSIDE

Emma Carus is sharing the headline honors with Dooley and Rugel and with a well-balanced bill furnishing the rest of the entertainment, the show this week is a particularly good one.

Miss Merle and Co. in an excellent trained-bird act opened the bill, and the offering will be further reviewed under New Acts.

Eddie Weber and Marion Ridnor, youthful singers and dancers, scored well in the third spot. The young couple sing a number of popular numbers and do some excellent dancing. Their reception was such that a spot further on the bill could have been acceptably filled by them.

"Crosby's Corners," a rube act, with comedy and music as the features, furnished one of the best bits of entertainment on the bill. The story of the little sketch is that of a "smoker" which is to be held in the fire house of a small town. All the members of the fire company sing and play and during the course of the dinner which is served they contribute to the fun of the evening. The occasion is brightened by the arrival of the son of the fire chief, who has been absent in the city for many months. All do their bit in helping to make the home coming a happy one. A saxophone sextet furnished some good melodies, a quartette of singers rendered a popular song and all combined in the big brass band finish. This is the act's big feature, for the men are well trained and play excellently. This part of the act, however, fails to ring true as far as the rube atmosphere of the act is concerned, for no rube band in the world can play anywhere near as well as this little organization.

Herbert Clifton in his travesties of the weaker sex scored one of the hits of the bill, and only the lowering of the lights ended the applause, which lasted for minutes after he had ended his performance. Clifton, while gowned gorgeously and possessing a falsetto voice of big range and exceptional quality, makes no attempt to conceal his sex, but from the act's beginning until the finish treats the whole thing as a joke and gets many laughs as a result.

Emma Carus, closing the first part, picked up the applause just where Clifton had left it, and went over to a big success. William B. Taylor furnishes her piano accompaniments and sings a song as well as assisting her in one of the dance numbers. Miss Carus has added a new song or two to her act, as well as some bits of dancing, which went over excellently.

Lester Sheehan and Pearl Regay opened after intermission, and in spite of the abundance of singing and dancing which had gone before, did well. Miss Regay is an exceptionally clever dancer and scored an individual hit.

Hermine Shone & Co. followed with "The Best Sellers," Kenneth and Roy Webb's musical fantasy, first presented by the Authors' and Actors' League at the Fulton Theatre last season. All do good work in the little piece, which, on account of the lateness of the hour, however did not go as well as might be expected. Miss Shone is particularly good, and with a few slight changes to hurry along the action of the piece it will be far more acceptable for vaudeville.

Dooley and Rugel, re-united, had things all their own way in the next to closing position. Dooley is a comedian of rare ability and his antics and bits of clowning were enthusiastically applauded. Miss Rugel, who now bills herself as the miniature prima donna, looks charmingly and sings with a purity of style and tone brilliancy that is delightful.

Athos and Reid closed. W. V.

COLONIAL

For the first time in many seasons the Colonial audience had an opportunity to display their harmonious voices. During intermission slides of several popular songs were flashed on the picture sheet, and the patrons, led by Andy Byrne and his soloists, sang aloud the verses of the numbers. This had a tendency to put the patrons in a good mood, and the acts that followed fared well. Sophie Tucker and an entirely new quintette of assistants headlined and put over a hit of huge proportions.

The Levolos, a man and woman, opened the show with a neat wire act in which the man uncovered some splendid feats on the thread. The woman looks well and added class to the offering. The "drunk" bit is about the best thing in the act.

Jimmy Casson and the Sherlock Sisters appeared after a short wait, then proceeded to entertain with songs and dances that won a big hand. Casson delivered a comedy song to the liking of all. The trio are good performers and did well in number two spot.

Cartmell and Harris, assisted by Mrs. Cartmells father, had a hard time at first, but managed to score on their dancing. Cartmell could not do himself justice with the many dance steps, as he was suffering from a boil on the back of his neck. The double dance and the stepping of the elder member was heartily applauded.

Charles Irwin went at them from the start, opening with a comedy number, and then telling "gags" that hit the mark. His Scotch and English stories, with the proper dialect accompanying, were delivered expertly. For a finish he sang a novelty number about his favorite instrument, the "trumbone," assisted by the trombone player. This sent him off with a big hand.

Sophie Tucker opened in a pretty set and proceeded to introduce her new assistants. To each introduction the man walked on to take his respective position. The boys then settled down to play, while Miss Tucker delivered a few numbers in her well-known manner. The violinist is a young chap who has in him the making of a good performer. A number played by a phonograph, with the last few bars harmonized by the 'cellist, would have been more effective had a high-class machine been used.

The boys then played a medley of classic and jazzy tunes that won applause. The best musician of the quintette is the cornetist, who is a "bear" and stands out. After this, Miss Tucker appeared in a beautiful gown and sang two songs. Her voice was a little husky, but she managed to sing and easily scored the hit of the show.

Lillian Fitzgerald opened after intermission and imitated a few types of singers. The imitation of the French girl was best, as it contained real humor and a chance to bring out her voice quality. Miss Fitzgerald is a plendid artiste and will undoubtedly score anywhere, as she has the "goods" and knows how to deliver them. Clarence Senna won individual applause after playing melodies that everyone seemed to know.

Joe Jackson won a few laughs with his well-known bicycle act. It would be a good idea for Jackson to put in something new, as most of the audience knew his act as well as he did.

Leo Beers entertained with songs, pianologue and whistling that won much applause.

"The Stampede Riders" held all in, due to the rapid fashion in which the riding and roping act is presented. Miss La Due showed real championship form while twirling the rope. Guy Weadick and Dan Dix work well and helped to put the act over to a surefire hit. J. D.

ROYAL

A well-balanced programme was opened by the American Beauty Ballet. It started with a classic dance by the two principals, Leo Firkinoff and Ethel Rose. The spring song was then interpreted by five dancers. Miss Rose next gave an exhibition of toe dancing. The act closed with a storm dance by the entire company, finishing off with Pirkinoff and Miss Rose.

Kaufman Brothers, the two melodious comedians, followed with a rapid-fire song act. After a duet about the "pickaninny paradise," which came across for a hit, one of the boys sang a southern patriotic song. The two next dashed off a jazz lullaby. A laughter creating dialogue followed and the two ended with a popular song and a comic opera medley which made a hit. The happy disposition of the brothers shine from their faces and create a pleasing atmosphere about their act.

The Six Kirksmith Sisters came next with a musical act. They started with an old waltz which their singing made sound like new. Next came a violin solo which was followed by a trio with saxaphone, clarinet and cornet, each one getting the spotlight in turn. A soprano solo, accompanied on instruments by the company, was next and the act ended with a rag by the entire company. The applause for this act lasted several minutes, the audience showing its appreciation.

A delicate little act called "A Brittany Romance," acted by Lee and Cranston, came next. The characters are an aviator and a French maid, the scene being "over there." There is some singing, some humorous dialogue, some love-making and general good entertainment. One song, that of a collector, was particularly noteworthy.

Rarely does one see on the vaudeville stage the acting that was displayed in the playlet called "The Question," which followed. There is a very clever plot full of mystery, scandal and fascination. The acting, with Hugh Herbert as the chief character, is good. Ernest Anderson, as Mr. Moore, is a compelling character. The matrimonial entanglements and the quaint but practical philosophy of Herbert as "The Question" keeps the audience constantly laughing and the climax and curtain closes on a very finely constructed and pleasing act.

After intermission, Olsen and Johnson, two mirth creating boys, put across a snappy little act full of song and laughter. They start with a solo by Olsen, in which he gives both ends of a telephone conversation, mostly in song. This is followed by a duet and after a piano solo with plenty of jazz in it. A little travesty on matrimony, told in song and monologue, drew applause enough for an encore, which, when given, earned another. They were responded to with a piano and violin duet and a song.

"Somewhere with Pershing," taken from "Odds and Ends of 1917," came next. A war time song opens the act. Then comes the scene with the Red Cross girl who speaks only French and the Sergeant, who speaks only English. The act is wholesomely humorous and there is a pleasing sentimental strain running underneath throughout.

Harry Breen was next with a novelty song composed of a medley of nursery tunes and the songs kids have always sung. This was followed by a funny monologue of a little boy yelling up to his mother at the window. After keeping the audience laughing heartily, Breen suddenly became serious and explained that his ideal of usefulness was to make people laugh when they were sad even if he had to be foolish to do it. He ended with a song about individuals in the audience.

Howard and Graf closed the bill. The lady in the act did the singing and the man did some unusual balancing stunts, using as objects anything from a newspaper to a dozen chairs. It was a good closing number to a good bill. J. S.

VAUDEVILLE

5TH AVENUE

Monday matinee opened the week with a capacity house. A well balanced bill was presented and the audience showed its full appreciation.

Mabel Burke, in number one position, won much favor for her rendition of an animated song.

The Three Romanos (girls) offered a dancing act that was heartily received. One of the girls gave a Spanish dance, in which she proved herself to be clever, both as a sinuous dancer and a castinet player. Her partners, one dressed as a boy, gave a number that smacked of the modern a la cabaret dances, in which the "boy" worked very much after the fashion of the male dancers of today. They were followed by their partner, who rendered a song with good effect. For a finish they all danced. They are clever performers and good workers, and went off to a good hand, which was justly their's.

Ben Harney, with ragtime playing, singing and dancing, scored a great big hit and captured an encore. He began with his piano playing, then rendered several songs and then danced several numbers. Harney was assisted by a colored man, who, he says, is from "down South." The negro is a crackerjack harmonica player and, after taking an encore for a rather unusual number, he played while Harney danced. He also went in the front of the house and assisted Harney with his first song.

Joe Boganny's "Lunatic Bakers" were well liked. The burden of the act, as now presented, rests on the shoulders of the three little men and, so well do they do, that they could carry the act with one full-grown man to be used as a foil. Two of the little fellows finish the act with a burlesque boxing bout which was enthusiastically applauded.

Dolly Grey and Bert Byron, a man and woman, had a pleasing offering which they called "A Girl's Weight." Byron opens with a song and is joined by his partner, after which they indulge in comedy talk. Miss Grey then sang. They then have more talk and close with a song and dance. They have good material and make the most of it. Miss Grey sings well and is also an entertainer. Byron is also a clever performer. They scored a success of goodly proportions.

Esther Walker was seen in a song and piano act that won a success and an encore (see New Acts).

Herbert Williams and Hilda Wolfus, in "Hark, Hark, Hark," a singing, piano and comedy act, scored the laughing hit of the bill. Williams is a real comedian and, from the opening of the act to the close, had his audience laughing. He started in with a song and then did a little work on the piano. He was then joined by Miss Wolfus, who sang while her partner played. Another song by the lady was followed by a piano solo by Williams that proved him to be an expert pianist. A considerable part of Williams' work is "hokum," but it is the kind of stuff that makes one laugh and the act is one of the funniest on the stage today.

Ralph Dunbar's Tennessee Ten, a colored troupe of eight men and two women, closed the bill with a hurrah. They opened with a full stage set, which showed a scene in the South. As the curtain went up singing was heard off stage. The ten then sang a number. One of the men and a woman followed with a Southern song, in one, after which the scene changed to an interior in three. Here was offered a dance by one of the men, a quartette number, a song by one of the women and finally a dance by the troupe and, for a finish, a jazz band number which made a strong closing bit. They work well together. One woman has a good voice and uses it well and the four men who sing the quartette number harmonize nicely.

The pictures were a Mack Sennett comedy, a Christie comedy, and educational and the Hearst-Pathé current events.

E. W.

VAUDEVILLE REVIEWS

(Continued on page 32)

AMERICAN

The Mabel Fonda Trio, two men and a woman, club swingers, opened the bill on Monday evening and found much favor for their work. They are good performers, the woman being especially clever.

Shapiro and Lemonier, presented a comedy talking, song and piano act. The comedy talk started the act; a couple of songs by the straight, with the comedian at the piano, followed. The latter also sang a song and whistled. They finished with a song.

Johnny Small and the Small Sisters received considerable applause for their dancing. They opened with a song and went into a dance. Small and one of the girls followed with a dance of the cabaret variety. Then he rendered a Scotch song and the trio closed with a Scotch dance. They are good dancers.

Grace De Winters won pronounced favor for her ventriloquial act. With her dummy appropriately costumed for each she gave imitations of Geo. M. Cohan, Harry Lauder and Raymond Hitchcock singing songs. Her yodeling song was also good and for an encore she gave an imitation of a child crying and screaming which was capital.

"A Telephone Tangle," which employs the services of three men and four women, created considerable laughter. The scene in one shows a telephone operator with a switchboard at left first entrance and after a song about the telephone she proceeds to tangle the wires up. A young couple, who are preparing to elope, a soubrette trying to talk to the U. B. O. offices, a colored porter, who has lost his razor, a rich widow and her Hebrew lawyer, are the persons who are on the wire. The operator so mixes them up that each one in turn speaks with the other five and the mixing of the various conversations makes the fun.

Mary Maxfield was first on after the intermission and she proved to be a favorite. She sang five songs, one of which was in response to an encore. Miss Maxfield has considerable "pep" and she received the first big applause of the evening. The audience wanted her to take a second encore but had to be content with five or six bows.

Jack Kennedy and Company, two men and a woman, were seen in a sketch that tells a story about a woman who wants a divorce. The husband and wife meet in a lawyer's office and he there learns of his wife's intention to be legally separated from him. He loves her and believes she loves him and to try her out makes believe to telephone to a "chicken" in Churchill's, apparently making a date, to go out for a good time. Wifey believes the call to be genuine and shows by her jealousy that she does care for "hubby." However, to get square with him, she calls up the Biltmore and makes an appointment with a man that friend husband knows to be a lounge lizard. This rouses his ire and he tells his wife that while he had intended to let her divorce him he had changed his mind. She then tells him her call was a fake and learns that her husband's call was also a fake. Then she says she doesn't want a divorce. It is now "hubby's" turn and he makes certain stipulations as to the conditions upon which he will take her back. She gladly agrees to all of them and they kiss and make up.

The skit was capitally played. Mr. Kennedy is a most capable actor with a pleasing personality and the lady playing the wife is a good actress.

Al Carpe presented a violin playing act and scored the big hit of the bill. He took one encore, could have taken more and received storms of applause. (See New Acts.)

Joseph Dunn and Company, man and woman, closed the bill with a tight wire act. Dunn is a crackajack wire walker and drew down long and loud bursts of applause for his work.

E. W.

PROCTOR'S 23RD ST.

(Last Half)

Maxwell and Manfred provide a good opening number with song and dance. After the introductory song, three very entertaining dances were offered, the first a graceful one, the second a jazz offering and the third full of sensations.

Green and De Leer follow with selections on the violin and accordion. Ragtime and classic pieces were played with equal dispatch. The violinist displayed high ability in a solo.

A sketch by Bertha Creighton and Company followed. It has a clever plot about a deserted wife who finds her husband living with another woman. This develops many humorous situations and kept the audience laughing every minute of the act. The three parts in the act were well played.

Amanda Gray was next with two songs. She also recited a poem to her former partner who has gone to support the colors.

The musical comedietta "Pretty Baby" was the ace of the program, being full of songs, dances and laughs. The plot centers around a letter to a husband which his wife intercepts. The comedian playing the part of the servant provides most of the laughter. The chorus can dance and sing, and the costumes are pretty. The play is in two acts, the scene of the first being in the home of the married couple and the second in a New York cabaret. A very clever and entertaining number is given between the acts. The act ran for almost an hour and scored a big hit, as it was full of life and spirit from start to finish.

J. S.

GREENPOINT

(Last Half)

Moss and Frye, colored conversationalists, captured the comedy honors of the bill. The team is far and away the best two-man negro singing and talking combination appearing in vaudeville today. The taller of the pair is a legitimate comedian with a method all his own. It is a long time since vaudeville patrons have been treated to such high grade comedy as that provided in the ridiculous "arguments," which form the better part of the dialogue of these two clever entertainers.

The Kilkenny Duo put over a medley of Irish songs, dances and comedy to appreciative applause returns. The pair struck easy going at the Greenpoint house, a majority of the audience apparently being either Celtic or of Celtic antecedents. The dancing at the finish sent them off to a hit of huge proportions.

The Three Romanos have an offering that will satisfy anywhere. The turn contains lots of action, the girls working with a degree of speed and ginger that betokens a real knowledge of the likes and dislikes of variety patrons.

Pisano and Bingham also hit the bull's-eye of popular approval, easily overcoming the disadvantages of an early spot on the program.

"The Island of Love," an allegorical playlet in six scenes, relates a story of love and marriage in an artistic and always amusing fashion. The act is very well staged and the players involved in its presentation are individually and collectively competent. The act went very well at the Greenpoint. A complete review will be found under New Acts and Reappearances.

H. E.

LYDELL HAS NEW ACT

Al Lydell will shortly appear in a new "rube" act in which Carleton Macy will be his partner. Bobby Higgins now in the Army was Lydell's partner last season.

HARLEM OPERA HOUSE

(Last Half)

The show was opened by Babe and Tom Payne, in singing, dancing, piano and violin. A piano and violin duet is followed by a double song number, the two going into a dance. Babe then did a war song and Tom, in khaki, sang a comic war number. For a close to this number, Babe came through the house in a red, white and blue costume singing the chorus. They then sang a war parody on "Over There," transposing the theme to "Over Here." A "dance of nations," including Spanish, Scotch, French, Italian, Hebrew (a travesty), Irish, Russian and the United States, with a "Texas whirl" for good measure, closed the act for a hit. The only fault with the act is that their voices are harsh.

Fagg and White, a man and woman, sing several songs and indulge in a lot of talk, some of which concerns the draft. Some of their material is old and needs replenishing. The young woman is too theatrical.

"The Lincoln Highwayman," a dramatic sketch, featuring Inez Plummer and Will Gibson, followed, and is fully reviewed under New Acts.

Frank Mullane, Irish songster and story-teller, was on next and scored perhaps the biggest hit of the bill. He was compelled to take two encores, and could have had more. He opened with an Irish song, which he followed with several Irish dialect stories, at least one of which is not new. He then gave his impression of how a Jew would sing a popular published song, and did his best work in the rendition of a Belgian number.

The Standard Saxophone Four, all men, were followed by Sylvia Clark, "that classy little clown." Sylvia opened with a recitation in which she introduced herself. She next gave her impression of a "conductorette." A farewell soldier song, some suffrage commentaries, a travesty on a war play and a burlesque Grecian dance were others of her numbers. She was well liked and sang a popular published number for an encore.

Sergeant Bowman and Corporal Shea, of the United States Tank Corps, stationed at Gettysburg, Pa., both of whom have seen service "over there," closed the show and are fully reviewed under New Acts. They deserved the hit they scored.

T. D. E.

PROSPECT

(Last Half)

After the pictures, Petroff led off with some quick work. He painted a country scene and then turned the picture into a blacksmith shop. He dressed as a farmer and a blacksmith at the conclusion of each picture. He closed with a picture of Uncle Sam.

Gorman Brothers followed with songs and dances. They related the story of a prize fight. It was accompanied by a dancing boxing match. They were given two encores.

"Spring Is Calling" is the title of the sketch offered by Kimberly and Page. The story is based on an artist and a girl from the slums whom he uses as a model and later educates and marries. The story was prettily carried out, and the introduction of a solo served to add some music to the play.

Mason and Gwynne were next with a colored male and female act of songs and dances. This act is more fully reviewed under New Acts.

De Witt, Burns and Torrence closed the bill with a fantasia entitled "The Animated Toy Shop." The characters are a beautiful lady, Jack-in-the-Box and a wooden soldier. They are all alive. There is also a great big head which moves its eyes, mouth and all its features, and eats little dolls. Jack-in-the-Box provides most of the comedy. It is a very pleasing act.

J. S.

VAUDEVILLE

THEODORE KOSLOFF & CO.

Theatre—*Palace.*
Style—*Dancing.*
Time—*Twenty-eight minutes.*
Setting—*Special.*

Theodore Kosloff has again surrounded himself with a corking good array of dancing talent and has augmented the regular theatre orchestra with a special leader, a harpiste and several others. In the actual company appearing on the stage there are eight artists who do everything ever known on the classic dancing stage and then some besides. Mr. Kosloff does several solo dances and acts as the partner for a very clever little toe dancer who not alone is an excellent exponent of that style of terpsichore but also has a bewitching manner of working, making her most difficult steps seem easy.

The act opens with a sort of church back drop and with some off stage singing. A female toe dancer steps out and goes through an intricate routine of steps. A little pantomime is added to enhance the dance. Then a male toe dancer leads on a group of dancers among whom are several characters representing an Oriental court.

Kosloff then appears in his number, in which the entire eight people take part. It is a pantomimic affair, but, due to the lack of proper programing, the story is not readily understood. The male toe dancer, however, is apparently killed in this number and does several good falls. Another female toe dancer, dressed in a feathery creation, next does a dandy solo and then the male toe dancer is assisted by another female and they put over a number with unusual success. Another pair then offer a different routine of "hock" and toe dancing and then two men and two women do a typical Russian peasant dance, to which is added some singing and the playing of the Balalaika.

Kosloff, dressed in a new white and blue outfit then does a solo which is interrupted by the talented little girl dancer, who is dressed in a simple white dress trimmed with daisies. They then go through an exceedingly difficult routine of feature dance steps which brought applause.

Then the entire company steps out and does an ensemble dance, at the finish which had everyone in the house applauding and, considering that the act closed the show and actually held everyone in their seats, it is a sure sign that Kosloff again has a winning headline dancing act.—S. L. H.

EUGENE EMMETT

Theatre—*Twenty-third St.*
Style—*Songs.*
Time—*Sixteen minutes.*
Setting—*One.*

Eugene Emmett is an Irish tenor whose appearance and vocal attainments should carry him a long way in vaudeville.

He opens with a ballad which gives him an excellent opportunity to show the range and quality of his voice, incidentally bringing into play an Irish brogue that will stand the acid test. After singing three or four songs, clad in a neat and will fitting costume consisting of green jacket, white trousers and white shoes, Emmett changes to the romantic silk frock coat and knickerbockers affected by the Chauncey Olcott type of singing comedians.

One of Olcott's old favorites, "Roll On, Silvery Moon," rendered exceptionally well by Emmett, served as a first rate contrast to the modern songs that had gone before. The old-fashioned songs also gave the act a pleasing touch of diversity. A tendency to sing out of the corner of his mouth at times is a mannerism that Emmett should take immediate pains to correct. The turn went exceedingly well at the Fifth Avenue and should duplicate its success, in a spot, in the larger houses. With the proper handling Emmett can easily be developed into a feature act. H. E.

NEW ACTS AND REAPPEARANCES

"THE ISLAND OF LOVE"

Theatre—*Greenpoint.*
Style—*Allegorical playlet.*
Time—*Twenty-two minutes.*
Setting—*F. S. and two.* (*Special.*)

"The Island of Love" is a well written little tale of love and marriage, containing throughout a whimsical note slightly suggestive of the strain of fancifulness that made such plays as "Experience" and "Every Woman" such pleasurable entertainments.

The act opens wtih the entrance, before a silken drop, of a pretty little girl who assumes the role of Cupid. She recites a bit of verse, by way of a prologue to the action that follows. The drop then draws apart and brings to view a youth and a maid who speak the usual nothings to each other that lovers have spoken for ages. There is not a great deal of symbolism employed in building up the story, but the general structure is suggestive of the allegorical form of drama. Cupid also appears and recites another line or two of descriptive verse.

The scene that follows finds the lovers on a desert isle, which we learn is the "Island of Love," on which the pair have planned to spend their honeymoon. An old sea captain enters into the proceedings for a few minutes in this scene. Then Cupid again. Then back to the "Island" where the lovers have passed the foolish stage and have begun to indulge in the luxury of a quarrel now and then. Enter the sea captain, who tells them how idle it is to quarrel, etc. Cupid once more, and then back to the lovers, who by this time have become seasoned married folk, with a baby to add to their marital bliss.

The boy and girl are both capable players, reading their lines with precision and a full knowledge of their significance. The old sea captain furnishes some excellent comedy relief. The girl who plays Cupid is about the cutest sprite ever seen outside of a book of fairy tales. The settings may have been painted by Urban, the general effect being suggestive of that artist's work. "The Island of Love" is entertaining and its quaintness and charm will make it a welcome addition to the current crop of big time feature acts. H. E.

SHERWOOD AND McDONALD

Theatre—*125th Street.*
Style—*Singing.*
Time—*Twelve minutes.*
Setting—*One and three.*

The stage is partially darkened to represent an almost moonless evening. A special drop represents the exterior of a cottage. Singing in a woman's voice is heard, apparently within the house, and a window is opened. A young woman seats herself by the window and finishes the song, a "moon" number.

Upon conclusion, the window is lowered and a man, in frock coat and high hat, comes on and sings another "moon" song. The two are, apparently, sweethearts. The fellow's song evidently is intended as a serenade.

The window then opens a second time and the two converse in song. She finally invites him inside, whereupon an interior is shown. The young woman is seated at a piano. A double war song, a Southern number and another "moon" song by the two, are followed by a solo, a serio-comic war song, by the woman. The closing number, a double "blues" song, revealed the two as possessing coon-shouting voices.

Although the special drop looks as if an amateur painted it, the act is an acceptable small time turn. T. D. E.

GEORGE PRIMROSE

Theatre—*Fifth Avenue.*
Style—*Tabloid minstrel show.*
Time—*Twenty-two minutes.*
Setting—*Full stage*

The rise of the curtain discloses the regulation minstrel semi-circle, consisting of a company of seven, all in blackface. The costumes, which hearken back to the good old days of minstrelsy, are decidedly attractive, all of the men in the semi-circle wearing green satin full dress coats and black broadcloth trousers.

The act opens with the time honored "overture" and medley of popular songs. One or two old favorites, such as "I'm a Natural Born Gambler" and "Didn't He Ramble?" got a big hand.

At the opening the entire company manipulated tambos, livening things up in great shape. Then followed in routine order the announcement by the interlocutor that Jimmie O'Day would sing a little coon ditty, which he did very well by the way, throwing in a hard shoe dance for good measure. A bit of gagging followed O'Day's song, Dan Haley, who held down the right end (tambo), pulling a few wheezes that only went over fairly. The gags are weak, and some newer and better material should be inserted here right away. One, about a cook killing several hundred men, should have been eliminated at the Fifth Avenue, as Johnnie Burke, only an act ahead of the minstrel troupe, told a similar wheeze that completely took the edge off of the one sprung by the minstrel man.

Next came a bone solo that brought John Goss into the limelight. This was old fashioned, but the hair cutting business seemed to be new to the younger element and scored a deserved hit. Goss is assuredly a world beater with the bones. Dan Haley, in some nifty tambourine playing; Ned Silvers, who put over a new patriotic song, with slides of Washington, Grant and President Wilson accompanying it, and a quartette who got away with some first class harmonizing, all scored substantial hits.

Just before the closing chorus, Primrose himself made his entrance. The veteran, who appeared in white face and clad in his familiar red satin suit, did not look a day over fifty and was accorded a rousing reception. He danced a few steps of the soft shoe variety, with the same grace and agility that made him famous forty years ago. The act itself, however, needs some changes. The comedy should be bolstered up considerably and the dragginess that is now noticeable at times should be overcome. Playing will help a lot in this respect, and a couple of weeks' work should find the turn in much better shape. When the act is rounded into form it will be a good feature turn for the better houses. with Primrose's name as an added asset, that should count for considerable at the box office. H. E.

MASON AND GWYNNE

Theatre—*Prospect.*
Style—*Negro comedy.*
Time—*Fourteen minutes.*
Setting—*In one.*

The act opens with a dialogue between a man and woman which provides plenty of laughs. Each then renders a solo, the man a humorous darky song and his partner a ballad. He then gives an imitation of Harry Lauder, singing one of his songs. This is followed by a duet, the man accompanying on the banjo.

There is some good comedy in the act and the singing ranks high. J. S.

MISS MERLE & CO.

Theatre—*Riverside.*
Style—*Trained birds.*
Time—*Twelve minutes.*
Setting—*Special.*

Opening in one, with a gorgeously plumed cockatoo on her arm, Miss Merle appeared and in a special song told of her trained birds and the tricks they were about to perform.

The curtain then arose on a special scene showing twenty-five or thirty cockatoos. Miss Merle put them through their tricks, which consisted of bicycle riding, operating a merry-go-round, a comedy bit showing a police station scene and a flash finish in which one of the birds rides a bicycle down an inclined plane, loops the loops and alights in the trainer's arms.

The act is an excellent opener for any big time bill. W. V.

AL. CARPE

Theatre—*American.*
Style—*Violinist.*
Time—*Fourteen minutes.*
Setting—*In one.*

Al. Carpe, formerly of McCloud and Carpe, is doing a single violin act that, at the American the first half of this week, proved to be the big applause-getter.

Carpe is a capital violinist and he works in comedy and trick playing between his serious work, and thus pleases all tastes.

Besides being an expert on the violin, Carpe is a good showman and knows how to sell his goods. He was forced to play seven numbers Monday night at the above-mentioned house.

He would hold his own on any bill. E. W.

ESTHER WALKER

Theatre—*Fifth Avenue.*
Style—*Song and piano act.*
Time—*Fourteen minutes.*
Setting—*In one.*

Esther Walker, with a man assistant at the piano, has an act that should bring her bookings. She is a capable performer with a pleasing personality, and puts her songs over with a bang.

She sang six numbers, two of which were Southern songs and one a juvenile. For an encore she rendered a jazz song and dance.

Miss Walker's assistant is a capable accompanist. E. W.

MARGUERITE BRAUN & CO.

Theatre—*Proctor's Fifty-eighth Street.*
Style—*Singing and dancing.*
Time—*Fifteen minutes.*
Setting—*Full stage.*

The act opens with the four war widows singing a song, in which they ask how to spend their time while their husbands are across the sea. Marguerite enters and replies in song that their time should be spent in song and dance, and they proceed to carry out the advice.

The first song is one about Dixie and is sung by the company. Next follows a song by Marguerite, assisted by her chorus, about individuals in the audience. The last song is one about "Lovin' smiles." During some of the songs an attempt is made at a little dancing, but, although the act needs more motion, it was not supplied by this attempt.

Marguerite Braun is the life of the act. The four widows are dead. There are no changes of costume, only one entrance and exit, and a general lack of vivacity and polish. The act lacks the punch that makes headliners. J. S.

DRAMATIC and MUSICAL

"DADDIES" CHARMS FIRST NIGHTERS AT BELASCO THEATRE

"DADDIES."—A four act comedy by John L. Hobble, presented Thursday evening, September 5, at the Belasco Theatre, by David Belasco.

CAST.

Robert Audrey	Bruce McRae
James Crocket	John W. Cope
Nicholson Walters	Edwards Davis
Henry Allen	George Abbott
William Rivers	S. K. Walker
Parker	George Giddens
Ruth Atkins	Jeanne Eagels
Mrs. Audrey	Winifred Fraser
Bobette	Edith King
Madame Levigne	Paulette Noizeux
Lorry	Lorna Volare
Alice ("Little Sammy")	Aida Armand
Francois & Co.	The Quinns
Katie	Mrs. Armand
Nurse	Mrs. Quinn

"Daddies," David Belasco's first offering of the new season, proved to be one of the most charming comedies the local stage has seen. Childhood and youth are the centre of interest, with middle age used for constructing effect.

The play unfolds a story that tells of the doings of the members of a bachelors' club, five in number, who are pledged to celibacy, the penalty for backsliding being the forfeiture of $5,000.

Robert Audrey, James Crockett, Nicholson Walters, Henry Allen and William Rivers are confirmed bachelors. The action of the play opens with a meeting of the club at the home of Mrs. Audrey, Robert's mother. Here it is soon shown that Rivers, the youngest of the members, has succumbed to the charms of Robert's sister Bobette. He pays his $5,000.

Robert's bachelor ideas are a source of worry to his mother, and when Walters announces that one of the club's old friends had died in battle and left him a little girl to care for, she suggests that, as each member will not marry, he should do his bit by adopting a war orphan.

Crocket, the elder of the five, positively refuses to entertain the proposition, but is overruled by a club vote and reluctantly consents, with the proviso that his shall be a boy.

Mrs. Audrey arranges to get the children, and, when they arrive, Crocket's is a girl of six; Allen's allotment is three boys, triplets, and Robert's assignment is Ruth Akkins, a young lady of seventeen.

In spite of himself Robert falls head over heels in love with Ruth, but will not confess it to himself until after his unfeeling conduct has driven her from the house. Then he is distracted until she returns, when he loses no time in telling her how dear she is to him.

Little Lorry so winds herself around Crockett's heart that when the child's mother appears to claim her Crockett refuses to give up the child, and offers to compromise by marrying her mother.

Allen's triplets have likewise gripped his affections, and he marries their mother rather than lose them And when this is all settled and the bachelors are on their way to the altar Mrs. Audrey confesses that she had arranged the whole affair to get the bachelors married.

While Jeanne Eagles is not announced as a star, she was naturally the centre af attraction because she is the newest young actress to come under Belasco's direction. The audience expected much of her because of her past work, and they were not disappointed. She made Ruth a most delightful young lady, lending her a dainty charm that was irresistible.

That sterling actor, John W. Cope, as James Crocket, gave one of the artistic performances for which he is famed, and won a good share of the honors.

Lorna Volare, the little tot who played Lorry, proved herself to be one of the best child actresses our stage has produced. She acted like a child in real life, something rare on the stage.

"ROXANA" OPENS SEPT. 18

LONDON, Eng., September 5.—On September 18 Doris Keane opens at the Lyric in Avery Hopgood's comedy "Roxana," which was played in New York under the title of "Nobody's Widow."

"LISTEN LESTER" REHEARSALS SET

"Listen Lester," with book and lyrics by Harry Cort and George E. Stoddard, goes into rehearsal September 18. It is to be produced by John Cort.

"PENROD" FAITHFULLY DEPICTS AUTHOR'S BEST CHARACTERS

"PENROD."—A four act comedy by Edward E. Rose, based on Booth Tarkington's stories. Presented Monday, September 2, at the Globe Theatre.

CAST.

Tim	Robert Vaughn
Della	Flo Irwin
Mary Schofield	Catherine Emmet
Burns	Thomas Ford
Robert Williams	Paul Kelly
Mrs. Laura Rewbush	Maud Hosford
Jarge	Leslie M. Hunt
Henry P. Schofield	Edmund Elton
Margaret Schofield	Helen Hayes
Mr. Jones	George Meech
Herbert Hamilton Dada	John Davidson
Penrod Schofield	Andrew Lawlor
Sam Williams	Richard Ross
Rev. Lester Kinosling	W. F. Canfield
Rodney Magsworth Bitts	Bevor Alvares
Maurice Levy	Henry Quinn
Georgie Bassett	Ben F. Grauer
Mrs. Bassett	May Ellis
Mamie Rennesdale	Lillian Roth
Marjorie Jones	Helen Chandler
Herman	Thomas McCann
Verman	Charles Whitfield
Mr. Coombes	Jack Ellis

Edward E. Rose has done his work well in dramatizing the stories of Tarkington and brings in the principal characters fashioned by that popular writer. In the story, Penrod is shown as a make-believe detective with Sam Williams as his lieutenant and Herman and Verman, the negro boys, as his two remaining aids. The object of the youthful detective's pursuit is the sweetheart of Margaret Penrod's sister.

The quartette of sleuths persecute the lover, who is also a prospective business associate of Penrod's father, and cause the "spilling of the beans" in a business deal. Penrod also "busts" up the private theatricals in which he is called upon to take part and cuts up other capers of like character in the usual way a real boy mixes up things.

In the end the youngster is surprised to find himself a hero, a thing his eleven-year-old mind can not reason out. He feels that he has justly earned that treatment usually meeted out to boys whose pranks are played to the discomfort of others, and therefore is not prepared for the praise and adulation he receives.

The youngsters in the play acquitted themselves well. Andrew Lawlor, in the title role, had a difficult task, and if, at times, he seemed to lack the proper spontaneity it was probably due to the length of the part, the study of which would have tested the memory of a veteran of the stage. When he becomes more settled in the role and gets more confidence doubtless his work will be better.

Penrod's little friends, Herman, Verman and Sam Williams were well taken care of respectively by Thomas McCann, Charles Whitfield and Richard Ross, the two first mentioned showing themselves to be clever little comedians.

The adult roles are subordinated to those of the youngsters, but those of the older players who won favor by their work were Flo Irwin, Catherine Emmet, Helen Hayes, Edmund Elton and John Davidson.

The play was given a splendid setting, the scenes being laid on the Schofield lawn, the Schofield side yard and the Schofield sitting room.

"FIDDLERS THREE" HAS MUSIC THAT SHOULD PUT IT OVER

"FIDDLERS THREE."—An operetta in two acts and three scenes. Book and lyrics by William Cary Duncan, music by Alexander Johnstone. Presented Tuesday evening, September 3, at the Cort Theatre, by John Cort.

CAST.

Gilda Varelli	Louise Groody
Carlo Andreani	Henry Leoni
Reginald Denby, Lord Duffer	Echlin Gayer
Sam Wrigglesberry	Hal Skelley
Rosa	Betty Dodsworth
Nicolo Colona	Thomas Conkey
Giuisippe	Joseph Miller
Suzanne Foppitt	Josie Intropidi
Bernice Brockway	Hazel Kirke
Anina Andreani	Tavie Belge
Beppo	Antonio Salerno
Paganini	Gilbert Clayton
Kubelik	Antonio Salerno
Giorgio	Tempe Evans

"Fiddlers Three" is one of the good old operettas of which we of today see so few.

The action takes place in Cremona, the violin centre of Lombardy, and the story tells of three fiddlers, two pupils and their master, in competition for a prize. With this forming the atmosphere the comedy element is introduced by an English fortune hunter, Lord Duffer, who is pursuing a young Pittsburgh heiress, and a young American who is selling a patent egg beater.

There is sufficient plot to carry well sustained interest, and the lyrics are not only well written but help in the continuity of the story.

The score is excellent. It contains sprightly numbers that have a certain "catchiness" about them and several excellent choruses.

One of the treats of the performance was furnished by Tavie Belge, a Belgian prima donna, who made her debut on the New York stage in its production. Miss Belge was a pleasant surprise. She possesses the best voice that has been heard in operetta in this city in many moons. It is unusually true, pure and strong, and she uses it most skillfully. Her rendition of "Can It Be Love At Last" in the first act placed her at once among the leading footlight favorites of our stage.

The hit of the show, however, was Louise Groody, a pretty elf-like little girl who danced her way in and out of the performance, brightening it here and there with her charming smile and captivating her audience with her brilliant dancing. A student during the summer of the celebrated Kosloff, Miss Groody amazed her admirers of past seasons and won many more by her display of Terpsichorean ability. She has personality also, and this alone would have been sufficient to make her the hit of "Fiddlers Three," for it reaches out over the footlights and makes all her friends. There may be some who will question whether or not "Fiddlers Three" got over, but nobody who saw or heard Miss Groody can doubt that she did.

Thomas Conkey sang the role of Nicolo Colona well. One of the best numbers in the opera, "As the Flitting Swallows Fly," fell to his lot, and while he failed to make the most of his opportunities in it, he sang it well enough to win approval.

Hal Skelley danced remarkably well. Josie Intropidi was amusing as Suzanne, a small role of which she made much.

Henry Leoni, Echlin Gayer, Joseph Miller and Hazel Kirke were others who were well liked.

The work was given a splendid production, the staging of Clifford Brooke entitling him to especial mention. Carl Randall, who arranged the dances, also deserves a word of praise.

In "Fiddlers Three" John Cort seems to have picked another big winner. In Tavie Belge he has a bright opera star.

OPENING DATES AHEAD

"The Maid of the Mountains"—Casino, Sept. 11.
"Another Man's Shoes"—39th Street, Sept. 12.
"Crops and Croppers"—Belmont, Sept. 12.
"The Unknown Purple"—Lyric, Sept. 14.
"Some Night"—Harris, Sept. 16.
"An Ideal Husband"—Comedy, Sept. 16.
"Humpty-Dumpty"—Lyceum, Sept. 16.
"Tea for Three"—Maxine Elliott, Sept. 19.
Opera Comique—Park, Sept. 23.
"The Saving Grace"—Empire, Sept. 30.
"Ben Hur"—Lexington Opera House, Sept. 30.
"Kean"—Theatre Du Vieux Colombier, Oct. 14.

OUT OF TOWN

"Gloriana"—Atlantic City, N. J., Sept. 12.
"Miss, I Don't Know"—Stamford, Conn., Sept. 14.
"Tea for Three"—New Haven, Conn., Sept. 16.
Lady Bountiful Minstrels—Stamford, Conn., Sept. 23.
"The Riddle Woman"—Washington, D. C., Sept. 23.
"A Prince There Was"—Atlantic City, N. J., Oct. 21.

"FOREVER AFTER" WITH ALICE BRADY OPENS NEW CENTRAL

"FOREVER AFTER"—A drama in three acts, by Owen Davis. Presented at the new Central Theatre on Monday evening, September 9.

CAST.

Ted	Conrad Nagel
Jack	John Warner
Jennie	Alice Brady
Mrs. Clayton	Mrs. Russ Whytal
Mr. Clayton	Frank Hatch
Nan	Isabel Lamon
Private Nolan	Maxwell Driscoll
Tom Lowell	Frederick Manatt
McNabb, of the Red Cross	J. Paul Jones
Miss Webb	Bernice Parker
Doctor Mason	J. R. Armstrong
Williams	J. Paul Jones

Alice Brady, after an absence of three years from the speaking stage, returned on Monday evening and in Owen Davis' American play, "Forever After," opened the new Central Theatre, the latest of the Shubert Broadway houses. The play is of the present and the story cleverly told and well acted, deals with the love of a poor boy in a small Vermont village and his school girl sweetheart; their long separation due to his pride and the opposition of her parents and their final reunion in a French hospital

The opening scene shows Ted, the young soldier, badly wounded in France. In his delirium he sees again his boyhood home and whispers his sweetheart's name. Once again he lives the scenes over again and they are enacted on the stage. He is again the boy and with his sweetheart declares his love and plans their future.

His delirium continues, once again he sees himself at college as a member of the Harvard boat crew, and again back home a failure, working in a small country drug store and realizing the hopelessness of it all renounces his sweetheart and leaves for New York.

Again the scene changes to the battle front and the soldier, his life despaired of, is taken to the hospital. Here he is found by his sweetheart, now a nurse, who rouses him to consciousness and by her care and love nurses him back to health and all ends happily.

Alice Brady, as Jennie, showed that her absence from the speaking stage has been in no manner detrimental to her art as in the part of the young girl who loved her school boy sweetheart deeply through all, did by far the best piece of acting she has ever done.

Conrad Nagel, the poor youth who struggled against poverty from the beginning, but won on France's battle fields, was excellent and gave a fine characterization of both boy and man.

Frank Hatch and Mrs. Russ Whytal, as the father and mother were good and the rest of the cast entirely satisfactory.

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BAD STAGE DISCIPLINE

The habit of standing in the first stage entrance in such a manner as to make themselves partly or wholly visible to the audience while the performance is going on, indulged in all too frequently by many vaudeville artists in the smaller houses, is a custom that should be done away with immediately.

The larger houses, to be sure, have long established rules forbidding the clogging up of stage entrances by curious and thoughtless performers and, in the main, they are strictly enforced. Once in a great while, however, stage discipline is relaxed, even in the big time vaudeville theatres, and the result is quite apt to be not only jarring and disagreeable to the artist holding the stage at the time but distinctly annoying to the audience as well.

A case in point that occurred in a high-class vaudeville theatre recently serves to illustrate the necessity for the rigid and constant enforcement of the stage rule that was put in force precisely to prevent such incidents as the following from taking place.

A monologist was in the middle of his routine and, after a rather up-hill battle, had worked his audience up to a pitch of interest, that made holding them an easy matter.

Just as he was about to finish one of his best comedy stories another performer, whose act was to be the next number, appeared in the right entrance and signaled some instructions to his partner who was standing, out of sight of the audience, on the opposite side of the stage. The people occupying the stage box on the left instantly became curious as to what the performer off-stage was trying to convey to his partner, and noting their interest in the proceeding a large part of those sitting in orchestra seats on that side of the house immediately followed suit.

The attention of those sitting in the middle of the house in turn was attracted by the diversion that had been created by those in the box, and there was a general twisting and turning about.

The entire incident only took up about twenty seconds, but it lasted long enough to completely kill the point of the story the monologist was telling at the time, and, it being his finishing yarn, he was forced to leave the stage with barely a ripple of applause.

If the uncalled for incident had not occurred he would have landed for a solid applause hit.

Such things, of course, seldom happen in the better vaudeville theatres, but are all too common in many of the small time houses. More often than not it is pure thoughtlessness that makes incidents of the character referred to above possible. In houses where stage discipline is lax it is up to the artist himself to correct the evil.

TWENTY-FIVE YEARS AGO

E. H. Sothern produced "Sheridan" at New York.

Harry Leclair was with the Rentz-Santley Company.

Charles Dickson produced "Admitted to the Bar" in Chicago.

The Liliputians presented "A Trip to Mars" at Niblo's Garden, New York.

An English Military Tournament was presented at Madison Square Garden, New York.

Richard M. Hooley died in Chicago.

Archie Boyd was with "The Country Squire" company.

The New Euclid Avenue Opera House, Cleveland, Ohio, was opened with Richard Mansfield in "Beau Brummel."

B. F. Keith opened the Union Square Theatre, New York, with "Ship Ahoy" (the cast including Clara Thropp and Milton Aborn) and a vaudeville bill including Leonard and Moran, Daly and Devere, Wm. Jerome, Bennetto and Gamon, The National Trio, Kokin and Wm. Courtright.

Answers to Queries

T. O.—Nora Bayes made her debut in vaudeville in Chicago.

J. A.—H. A. Albini was well known as a magician. He died five years ago.

F. U. B.—Edward C. Wayburn filed a petition of bankruptcy on June 6, 1913.

P. N. T.—The play "Deborah" was suppressed when given in Canada several years ago.

W. M.—Stuart Walker first came in prominence when he instituted the Portmanteau Theatre.

F. S.—Earl Schwartz was divorced from his wife five years ago after a legal contest extending over a period of two years.

H. H. J.—William Elliott was prominent as an actor before he took up the managerial end of the business. No, they were not actors.

G. T. A.—"The Devil" was produced by both Fiske and Savage. George Arliss was in the former's production. Stevens played the title role for Savage.

L. J. M.—Marc Klaw made a visit to Europe in 1913, where he made arrangements for the production of various plays since produced by Klaw and Erlanger.

D. I. J.—Yes, Raymond Hitchcock was under the management of Henry W. Savage. In fact, it was under that manager's direction that he became prominent.

A. C. C.—This is not George Broadhurst's first managerial experience. He was a prominent producing manager several years ago and gave it up to devote his entire time to playwriting.

E. F. D.—There have been several versions of "Kean" acted in this country. The late Ernesto Rossi presented a version in which he made his first entrance on the stage from one of the lower boxes.

D. F. G.—Oscar Asche played the leading male role in A. W. Pinero's play "Iris" when it received its first production in New York at the Criterion Theatre. He has not been here since then.

A. N.—You have placed the actors wrong. It was the late Kyrle Bellew who played in "A Gentleman of France" and "Raffles." Otis Skinner appeared in "Kismet."

RIALTO RATTLES

THEIR FAVORITE PLAYS
"Forever After"—Francis Bushman and Beverly Bayne.

FASHION NOTE
For actors' clothes this Fall khaki will be exceedingly popular.

WANT PARTICULARS?
Sign in front of a public school reads: "Drive slowly to avoid children."

HELP! POLICE!!
With its present cast, "The Lincoln Highwayman" comes dangerously near being a hold-up itself.

IT'LL NEVER WORRY BERT
A shortage of safety razor blades is reported. Somehow or other Bert Levey doesn't look a bit worried.

WHAT DOES HE MEAN?
Pat Rooney told Al Darling last week that he is beginning to look more like the Colonial Theatre every day.

THEATRICAL CONTRADICTIONS
Tom Mix is not pugnacious.
Major, Minor and Scale is not a textbook on music, but a three-act.

HOLIDAY NOTE
George Johnson, elevator boy for the Shuberts, asked for the day off last Saturday on account of Rosh Hashana.

THINGS TO WORRY OVER
It is reported that Evelyn Nesbit has determined to quit the stage and devote all of her histrionic talents to the movies.

THEATRICAL MYSTERIES NO. 10
Whatever became of that permanent vaudeville stock company that was going to put on a new playlet every week at the Palace?

THEY'RE EXCELLENT—ACTORS
After seeing Gus Van and Joe Schenck play baseball, we've arrived at the conclusion that as ball players Gus and Joe are both excellent—actors.

HE'S NOT BY HIMSELF
"New arrangement at Times Square subway station hurts LeBlang's ticket business," says news item. Joe probably thinks it's a H— of a system.

YOU NEVER CAN TELL.
You never can tell how a show is going to go by its title. "Head Over Heels," for example, instead of turning a flip flop landed right on its feet.

GOOD TRICK—IF HE DOES IT?
Lobby display sign in a Broadway picture house reads: Douglas Fairbanks, "He Comes Up Smiling," in five parts. It's a good trick—if he does it.

SEASONAL NOTE
The autumn theatrical season has been officially started at last. Bill Lykens appeared on Broadway last week wearing his celebrated pearl-grey derby.

IT'S A BIRD
Chas. Dillingham is to shortly stage a new play entitled "The Canary." Don't know what kind of a show it's going to be, but the title is a "bird," anyway.

HE'LL LEARN A LOT.
The President of one of the big film concerns used to be a famous football player. He'll learn a whole lot he never knew about kicking, however, after he has bumped up against a few exhibitors who feel that they have a kick coming to them.

FIRST GET YOUR AUDIENCE
Slacker raid on theatres last week did not affect the audience at the Harris, where "Why Worry?" was playing. Probably due to the fact that the vigilantes, considering the size of the audience, decided that pickings would be slim.

A MISNOMER
Having had its full share of worry, apparently, "Why Worry?" a new play, is scheduled for an early closing. Evidently did not practice what it preached.

NOW, GO TO IT!
"The Goat," title of the new Fred Stone film, should afford the paragraphers unlimited opportunities. We can hardly resist the temptation ourselves.

IT DIDN'T WORK
Pretends seems to about size up "Phoebe Pretends," the new play which had its first showing in Philadelphia recently, judging from the "pannings" the piece received.

MIGHT KEEP 'EM AWAY
"For Husbands Only" and "Children Not Wanted" are titles of photoplays now being shown in New York theatres. Such titles have their drawbacks, if taken literally.

NOT THAT YOU'D NOTICE
"The Woman Pays," title of movie being shown in New York, is a misnomer. We have yet to hear that a single one took it literally, if she had a male escort with her.

WHO'LL BUILD ONE LIKE THIS?
Somebody has just built a new theatre on Broadway that can be emptied in three minutes. A theatre that could be filled in three minutes is something however, that we've been waiting to see for a long time.

"WALK OFFS" AND "WALK OUTS"
A new play called "The Walk Offs" is to be presented in New York shortly. Meanwhile, various vaudeville acts will continue to stage their own little plays, entitled "The Walk Outs," every Monday morning.

BAILEY CAN DO IT
Harry Bailey has passed an examination as paymaster in the army. If some doughboy refuses to take a cut in salary Harry can convince him it is O. K. if anybody can, inasmuch as he has managed the Alhambra.

AND THEN SOME
"Could This Really Happen?" is the name of a new act. Worse things than this in vaudeville have happened and are happening every day. In the words of a more or less well-known cartoonist, "How do they do it?"

PLAYING SAFE
Vaudeville agents found few, if any, of the ball players who participated in the world's series ready to sign up for vaude. Maybe the Governmental order that ball players must go to work had something to do with it.

FAMOUS SAYINGS
A. Toxen Worm—"I haven't got time to see you."
Jimmy Forbes—"Nothing to give out just yet."
Arthur C. Aiston—"What do I know? You don't print what I give you."

WHAT THEY USED TO BE
F. Frank Tinney was once an undertaker.
Joe Flynn was once a blacksmith.
Bobby North was once an editor.
John Ringling was once a doctor's assistant.
Walter Kelly was once a politician.

JOE MEANT WELL ANYWAY
Joe Flynn, the famous prestidigitateur and literary light, met an actor friend not long ago who had recently made a big hit playing the role of an inebriate in a current Broadway success. Wishing to commend his friend for his clever acting, Joe said: "Tom, I think you're the best drunken actor in the world."
Now, Joe can't understand why his friend is sore.

STOCK REPERTOIRE

WILKES-BARRE PLANS WINTER STOCK

LOCATES IN MAJESTIC THEATRE

WILKES-BARRE, Pa., Sept. 7.—Roy Meyers has taken over the Majestic Theatre, this city, and will open it with Winter stock. The house, which was originally built to house dramatic road shows, has also been given over to vaudeville and burlesque, but has never before had a stock.

Manager Meyers has returned from New York, where he has been for two weeks engaging people and lining up plays, and brings back word that he has secured a capital company and a list of excellent plays.

The company, which was secured through the Paul Scott offices, includes: Arthur Vinton, leading man; Edmund Pardo, juveniles; James Swift, comedian; Orrin T. Burke, characters; Mildred Florence, leading woman; Emily Lascelles, second woman; Dorothy Chesmond, ingenue, and Virginia Zollman, characters.

Aubrey Noyes has been appointed director and under his supervision the plays will be staged.

"Help Wanted" will be the opening bill and rehearsals will start next Tuesday, the opening being set for Monday, Sept. 16. "Along Came Ruth" will be the second offering, and "Good Gracious, Annabelle" will follow.

Wilkes-Barre is a good show town and there seems little reason why a stock company should not succeed as well in the Fall and Winter as in the Spring and Summer. Manager Meyers says he is going to give the public the best possible, and with the shows he announces as starters he seems bent on opening right.

NO STOCK FOR BAYONNE

BAYONNE, N. J., Sept. 4.—The burning of the Bijou Theatre, this city, last Sunday, has sounded the doom of stock here this season, for the owners of that theatre, which was a motion picture house, also own the Strand, and have decided to turn the latter house into a motion picture resort. The Strand, which was successfully run as a stock house last season, was to have had the same policy this season. A company had been engaged and the opening date set, but the owners being left without a house for pictures concluded to take the house over and run it themselves.

HUDSON ACTORS DINED

UNION HILL, N. J., Sept. 4.—Jack Roseleigh and Dorothy Shoemaker, leading man and woman of the Hudson Theatre Stock Co., together with other members of the company, were tendered a supper after the opening show on Monday afternoon by Emil Deckelmeier, who operates a restaurant on Union street, Union Hill. Deckelmeier sent the members of the company away on their vacations with a farewell supper after the closing show last season.

JOAN QUEST JOINS PHELAN

HALIFAX, N. S., Sept. 7.—Joan Quest has joined the Phelan Stock Company here as leading lady, replacing Ernestine Morley. She opens next Monday in "Here Comes the Bride." Miss Quest comes here from Auburndale, Mass., where she was leading lady of the Liberty Players at Norumbega Park for the Summer.

JOINS BLANEY STOCK

CLEVELAND, O., Sept. 7.—Guy Douglass has been added to the Blaney Stock at the Grand for juveniles and will open next Monday in "Johnny Get Your Gun."

HAMILTON LIKES SAVOY STOCK

HAMILTON, Can., Sept. 6.—The Savoy Players opened their Fall and Winter season on Monday night in "The Brat" and scored a pronounced success. The consensus of opinion is that this is the best stock company that has ever been in Hamilton. The work of the various members earns them individual credit, and the director. Charles D. Pitt, also comes in for a big share of credit for the excellent production. Florence Carpenter, the leading woman in the tittle role, captured her audience. This is Miss Carpenter's first appearance in this city, but, judging from the recognition extended to her for her work in this play she will become one of the most popular players ever seen here in stock. William David, leading man, gave a splendid performance as Steven Forrester. Anna Athy, an old stock favorite here, in the role of Mrs. Forrester, kept up her work to her well known standard. Mabel Carruthers, seen here with the Lyric Players, was at her best as Jane. Sumner Gard had the comedy role of Timson and played it well. Burke Clarke, another favorite member of the Lyric Players, gave an excellent portrayal of the Bishop. Doan Borup did markedly good work as MacMillan Forrester. Frances Pitt, another favorite in Hamilton, did creditable work as Angela, and Margot, a minor role, was well acted by Annette Doan. Capacity business has ruled since the opening show. Next week's bill is "Johnny Get Your Gun."

LEWIS-WORTH STOCK CLOSES

DALLAS, Tex., Sept. 4.—Gene Lewis and Olga Worth closed their stock company at the Cycle Park Theatre Labor Day to the biggest business ever known in the history of Dallas theatricals. As the finual curtain fell, 3,000 people rose and sang "Auld Lang Syne."

Lewis and Miss Worth (Mrs. Lewis), accompanied by Mr. and Mrs. Fred Wear and Mr. Rosebraugh, left in Mr. Lewis' car for Galveston for a vacation before opening the Winter season at Beaumont.

The plays produced here included "Nothing But the Truth," "Madame X," "Officer 666," "Under Cover," "Nearly Married," "Common Clay," etc.

Mr. Lewis has a ten-year lease on the park and will erect a concrete Summer theatre on the site to be ready for next season.

VEES STOCK DOING WELL

WHEELING, W. Va., Sept. 6.—The Albert Vees Company is in the fourth week of its fourth season at the Victoria Theatre, this city, and doing big business, playing "Elevating a Husband." "Mother Carey's Chickens" is underlined, and among the plays to follow are: "Seven Keys to Baldpate," "Johnny Get Your Gun," "Rejuvenation of Aunt Mary," and "The Littlest Rebel."

MINTURN PLAYERS OPEN SEASON

MILWAUKEE, Wis., Sept. 5.—The Minturn Players opened the Fall and Winter season at the Shubert Theatre with "Nothing But the Truth" as the bill and with Harry L. Minturn and Helen Joy in the leading roles.

ROYAL STARTS AT VANCOUVER

VANCOUVER, B. C., Sept. 4.—Charles Royal opened his season of stock at the Empress Theatre last Monday with "Cheating Cheaters" as his initial presentation.

JOINS DULUTH STOCK

DULUTH, Minn., Sept. 6.—Fern Marshall has been engaged by Manager Morrissey to play ingenues with his Winter Stock Company. She opens next Monday.

MALDEN STOCK WILL OPEN SEPT. 16

"THE BRAT" IS INITIAL PLAY

MALDEN, Mass., Sept. 7.—W. D. Bradstreet announces that the Malden Stock at the Auditorium will open Sept. 16 in "The Brat," and a long list of plays that include the latest of the Broadway successes.

The Malden Stock is one of the best known stock organizations throughout New England and has always held a reputation for giving the best of shows.

Manager Bradstreet returned to town yesterday and the company will arrive in time to start rehearsals next Tuesday. Among the players who will make a bid for public favor this season are Aubrey Bosworth, leading man; Adeline Bushnell, leading woman; Frank Thomas, character and second man; Bessie Farrell, second woman; J. Randall O'Neil, juveniles; Zyllah Shannon, ingenues; Stanley James, character comedian, and Josephine Fox, characters. Arthur Ritchie will direct the stage.

LILLY STOCK MOVING TO ERIE

AKRON, O., Sept. 9.—E. Clark Lilly's Stock Company opened its last week in this city tonight with an excellent performance of "The Brat." After the final performance next Saturday night the company will take the train for Erie, Pa., where it opens the following Monday at the Park Theatre for an indefinite season.

JOIN FOR "POTASH" CAST

HARTFORD, Conn., Sept. 5.—O. Stadstad joined Poli's Players today and will appear next week as the book agent in "Potash and Perlmutter." J. Ellis Kirkham has also joined to play the role of Senator Murphy.

ADDED TO HYPERION PLAYERS

NEW HAVEN, Conn., Sept. 9.—Violet De Bickery has been engaged to play one of the "chickens" in "Mother Carey's Chickens," which the Hyperion Players present next week.

MORGAN JOBBING FOR POLI

NEW HAVEN, Conn., Sept. 5.—Adrian Morgan joined the Hyperion Players today, having been especially engaged to appear in "Lilac Time," next week's bill at the Hyperion.

BOB GRANDI JOINS OLIVER

LINCOLN, Neb., Sept. 4.—Bob Grandi has joined the Otis Oliver Players at the Lyric Theatre here and is making his first appearances this week in "The Old Homestead."

LEWIS GOES TO CAMP SHERMAN

Jack Lewis, who as a member of the Hyperion Players, Hartford, Conn., was called by his Draft Board, left September 3 for Camp Sherman, Chillicothe, O.

MORGAN WALLACE OPENS SEASON

SIOUX CITY, Ia., Sept. 9.—The Morgan Wallace Stock Company, at the Grand Theatre, opened the season tonight with "The House of Glass" as the bill.

PAYTON JOINS O'HARA STOCK

BROCKTON, Mass., Sept. 7.—Charles Payton has joined Warren O'Hara's stock at Hathaway's Theatre, here, to handle the stage and do general business.

Stock and Repertoire continued on page 31

HALIFAX LIKES PHELAN STOCK

HALIFAX, N. S., Sept. 4.—The E. V. Phelan Players opened at the Majestic Theatre on Monday afternoon in "The Brat" and individually and collectively won the favor of all those present.

The theatre was graced by the presence of His Honor Lieutenant-Governor Grant and suite and by the American consul general and suite, who occupied respectively boxes "A" and "B," which were draped with the Union Jack and the Stars and Stripes.

An excellent performance was given. Ernestine Morley as "The Brat" did excellent work. John Winthrop gave a forceful portrayal of Stephen Forrester.

Harry Horne won many laughs for his work as Timson. Jack Bennett, as Bishop Wane; James Barrett, as MacMillan Forrester; Emma DeWeale as Mrs. Forrester; Edith Cooper as Angela Smythe and Jessie Greenough as Jane DePew, were all good.

The production, under the stage direction of Harry Horne, was among the very best that has been seen on the Halifax stage. J. A. Thompson, the scenic artist, is also entitled to a word of praise. Next week's bill is "Here Comes the Bride," with "Broken Threads" to follow.

SOMERVILLE PLAYERS OPEN

SOMERVILLE, Mass., Sept. 4.—The Somerville Players, under the direction of Clyde E. McArdle, started off well last Monday with "Hit the Trail Halliday" as the bill. E. A. Turner, the new leading man, scored a personal triumph. A prediction is made Turner will be the biggest favorite the town has ever had. Leona Powers didn't have so much to do in the opening bill, but she looked altogether charming. Grace Fox is back again. John Kline is another of last season's favorites to return, as is John Gordon, Ruth Fielding, John Dugan and Elbert Benson.

Others in the cast were: Clifford Beyer, Frank Fasrara, Harry Powers, Eleanor Brownell and Fred Harvy. A. Gordon Reid is the director and he offered the best first performance that Somerville has ever seen. "Cheating Cheaters" is announced for next week.

OPENS 7TH CHICAGO SEASON

CHICAGO, Sept. 4.—On Labor Day Norman Hilyard opened his sixth season in Chicago, and will make his usual tour of the Family theatres, where the Enterprise stock is very popular. Hilyard and Nellie Hopper are the magnets of the company, but all of the members enjoy popularity. Manager Hilyard will transfer his Green Bay stock company to this city in a week or so.

OLIVER ROAD SHOW OPENING

ST. JOSEPH, Mo., Sept. 9.—The Otis Oliver Players (road show), are billed to open their tour here, opening next Sunday matinee at the Lyceum Theatre in "The Man They Left Behind." Harry Wallace is business manager with the company.

MALTESE GOES TO PATERSON

PATERSON, N. J., Sept. 9.—Mr. and Mrs. S. Maltese have joined the stock company here and opened tonight in "Johnny, Get Your Gun."

JOINS GT. NORTHERN STOCK

CHICAGO, Sept. 9.—Ann Hamilton has joined the Great Northern Stock Company as leading lady.

BAKER THEATRE STOCK OPENS

PORTLAND, Ore., Sept. 9.—Milton W. Seamon opened his stock company at the Baker Theatre tonight with "De Luxe Annie" as the bill.

ALCAZAR PLAYERS OPEN

PORTLAND, Ore., Sept. 9.—The Alcazar Players opened tonight in "Johnny, Get Your Gun."

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ED HAYMAN IS BACK AS BOOKER

HE AND LEW CANTOR COMBINE

One of the most important combines to be formed in this city in quite some time took place early this week when it became known that Edward Hayman, formerly a prominent booker with the Western Vaudeville Managers' Association, announced that he would return to the business in the capacity of an independent agent, forming a partnership with an established outside office. Hayman secured a franchise to book on the floors of the Western Vaudeville Managers' Association, United Booking Offices, Interstate and Orpheum Circuits.

The established office referred to by Hayman is that of Lew Cantor, an outside agent, who has booked a number of outlying theatres in Chicago in conjunction with his booking and producing of vaudeville acts. The firm will be known as Cantor and Hayman and offices will be maintained in the Consumers Building until the completion of the New State Lake Theatre Building.

"THREE FACES EAST" COMING

A second company to present "Three Faces East" in Chicago is being organized by Cohan and Harris, the producers of the piece. The Windy City engagement will begin at the Olympic Theatre on Oct. 15, following a preliminary week in Buffalo.

In the cast are Lillian Tucker, Henry Vogel, David Torrence, Florence Le Cleroc, E. St. Clair Hales, Rubi Trelease, Sydney Mather, Marion Rogers, Joseph M. Holicky, Guy Cunningham, Ralph Belmont, Arthur V. Gibson and A. F. Davies.

SHEAN BOOKING TEN HOUSES

Lew Shean, for a number of years a producer and representative of vaudeville attractions, has now branched out as a booker of theatres, announcing that he has signed franchises for the booking of ten theatres located in the states of Illinois and Wisconsin. Shean formerly held a franchise to book with the W. V. M. A., U. B. O., and Interstate circuits in the Majestic Theatre Building.

DID BUSINESS LABOR DAY

Tremendous business was enjoyed by every theatre in Chicago on Labor Day. "S. R. O." signs held prominent positions in the lobbies of every loop theatre. During the winding up of the parade rain came down in torrents and all the spectators scurried for the theatres, with the result that a tremendous business was had throughout the entire day.

HELP GOVERNMENT STAGE SHOW

Many theatrical men of this city are assisting the Government in operating its big war exposition on the lake front. Among them are Robert Sherman, Robert Ricksen, A. P. Gazzolo and Ralph T. Kettering. Sherman is stage manager and Kettering was selected as the press agent.

CURRIE GOES TO NEW YORK

William H. Currie, erstwhile manager of the Garrick Theatre, this city, and Chicago general representative for the Shuberts, has resigned the position and returned to New York, where it is understood he will again be associated with the same firm.

SCHWARTZ LEASES REPUBLIC

The Republic Theatre has been leased by D. L. Schwartz and will shortly open as a vaudeville theatre, playing five acts, with three splits a week.

MOIR LEASES TWO HOUSES

Harry C. Moir, proprietor of the New Morrison Hotel, has leased to a motion picture syndicate the Rose Theatre for a term of ten years from May 1, 1919, for a total rental of $200,000, and the Alcazar Theatre for ten years, starting May 1, 1919, at a total rental of $250,000. The lessees agree to spend $100,000 in alterations and decorations. Both theatres are on Madison street, between Clark and Dearborn and in the heart of the Loop district. Each house has a seating capacity of 650.

NORMA COOK SEEKS BOOKING

Norma Cook, whose father, Jack Cook, is said to be wanted by the Chicago police for the alleged murder of Billy Bradway, may accept vaudeville engagements, according to current reports. She has been seen in several theatrical booking offices. If she accepts any theatrical contracts the engagements will be arranged for this vicinity.

THEATRE BOYS GET FURLOUGHS

A number of Chicago theatrical boys are here on furlough. Mike Levy, of the firm of Kramer and Levy, is here on a ten-day visit. Issy Halperin passed through Chicago last week on his way to New York City to visit relatives. Max Halperin has gone to Camp Dodge, Ia., where he is training with an infantry division.

FIREMEN PICK "OVER THERE"

"Over There" has been selected as the production for the Benevolent and Mutual Aid Association of the Chicago Fire Department. It opened at the Auditorium Theatre on Sept. 8 for a fortnight engagement.

SWIRLING MUST REPORT

Joe Swirling, who writes theatrical news for *The Chicago American*, has been ordered to report for duty at the Great Lakes naval training station on Sept. 30. Swirling enlisted some time ago, but had been granted an indefinite furlough.

GAZZOLO TO AID U. S.

Frank Gazzolo is working for the Government, he having accepted a position in the Bureau of Public Information. His old time partner, Robert E. Ricksen, is also on the Government's staff.

MEHARRY JOINS THE NAVY

Sam Meharry, one time favorite of the Marlow Stock Company, is now in Brooklyn, N. Y., where he is signing Uncle Sam's pay roll in the Brooklyn Navy Yard.

RIVERVIEW CLOSES THE 15TH

Riverview Park will close its gates on Sept. 15. Arrangements have been made to take the musical comedy "Follow Me, Girls," to Cleveland, O., where it will appear at one of the leading hotels.

HARRY BILLINGS IS MARRIED

Harry E. Billings, manager of the Palace Theatre, Milwaukee, has married Georgia Edwards, who played the little Southern girl in "Lincoln of the U. S. A." last season.

"RAGS" ADAMS REACHES ENGLAND

Harry Yagge, known professionally as "Rags" Adams, has arrived safely in England with a division of infantry, attached to the American Expeditionary Forces.

JOINS CT. NORTHERN STOCK

Anne Hamilton, who has appeared in burlesque, has been added to the cast of resident players with the stock company at the Great Northern Hippodrome.

TISHMAN IS IN TOWN

Sam Tishman, a member of the Quartermaster's Department, stationed at Houston, Texas, is in Chicago on a short furlough. He was formerly the booking agent of the Finn and Heiman Circuit.

CHICAGO AGENTS READY FOR DRAFT

MANY EXPECT TO BE CALLED

Chicago showdom is again awaiting its turn to register for the selective draft, which will include all males from eighteen to forty-five. A number of well known agents will be included in the next call and many of them are preparing and arranging their business, fully confident that they will be called upon to enter training camps. A number of other agents are exempted on the grounds of dependents, quite a few of them being married men.

Just how the new registration will effect the books so far arranged for this season is unknown. It is an assured fact that many of the older and more prominent teams will be separated and, with the shortage of material now facing the bookers, conditions are already becoming acute. It is known that a number of theatres in distant cities have been giving their performance with short bills, the agents being unable to secure acts in time to fill programmes.

Several Chicago theatres have been trying a policy of eight acts, giving the public a chance to see over a hundred different acts at these houses within a month. With the scarcity of material the policies of these houses will undoubtedly undergo another change and different shift bills will be arranged.

ILL THESPIANS IMPROVE

Eleven names are on the American Theatrical Hospital list issued this week. A number of these are reported as having fully recovered and left the institution, among them being Harry Williams, of Stanley and Williams; Walter Charlan, of Walt and Essie Charlan; Marie Wells, the prima donna and Daisy Roselle, of the Roselle Sisters. Among the other patients reported as doing nicely are Martin Thiese, theatrical manager; Gertrude Fennelle, of the Owl Theatre; Billy Tower, of Tower and Darrell; Mrs. Harry Waiman, of Waiman and Berry; Williams Cunningham, general manager of the Associated Booking Offices and Val Boshell.

BADLY HURT IN TRAPEZE FALL

Carrie Sherwood, of The Flying Sherwoods, was brought to Chicago, last week, and immediately taken to the American Hospital for an operation following an accident in Toronto, Canada.

Mrs. Sherwood was working on the trapeze at the Gayety Theatre, that city, when she fell and seriously injured her spine. Immediate arrangements were made with the officials of the American Hospital and the American and Canadian governments and the patient was rushed to this city.

BOMB EXPLOSION HURTS BUSINESS

The exploding of a bomb in the Federal Building, on Wednesday, last, caused quite a shrinkage in business at the Great Northern Hippodrome, as it was located in the restricted zone and was roped off, the public not being permitted to come within two blocks of the post office. Other theatres also suffered a loss in business owing to the inquisitiveness of the public in attempting to get near the scene of the explosion.

BOB CONKEY BADLY HURT

Bob Conkey, the theatrical trade paper advertising solicitor, was seriously injured on Tuesday, when he fell from the steps of a Clark Street car. The car started before Conkey, who is a cripple, was well off the step, knocking him to the ground, and causing him to suffer a probable fracture of the skull. He is at present at the Cook County hospital in a serious condition.

FRED STONE DRAWS $30,000

"Jack o' Lantern," with Fred Stone, played to $30,120 at the Colonial Theatre, this city, last week. This establishes a record not only for this city but probably the world. The nearest thing approaching this is the high water mark established by the "Ziegfeld Follies" at St. Louis last year, although the exact figures are not at hand.

Stone's feat is doubly notable in view of the fact that in Chicago at this time are several competing attractions, including "The Rainbow Girl" and "Friendly Enemies," which also are drawing large crowds.

STATE LAKE IS PROGRESSING

Work is progressing on the structure of the New State Lake Theatre Building now being erected at State and Lake Streets by the Western Vaudeville Managers' Association. It will be, when completed, the largest vaudeville theatre in the country.

GEORGE MENZ ENLISTS

George Menz, manager of the Erie Theatre, has enlisted in the navy and is now awaiting his call. Menz would have been in the next draft, but preferred voluntary enlistment.

STOP THEATRE BUILDING

WASHINGTON, D. C., Sept. 7.—The War Industries Board has completed plans for a further curtailment of unnecessary building operations during the war by having the State Councils of Defense act as investigating agencies throughout the country.

This action is of vital importance to the theatrical industry, inasmuch as it affects all theatre construction not actually under way. It will serve to put a check to anything that smacks of extensive theatre building until after the war is over and maybe for some months after the cessation of hostilities.

Although the State Councils of Defense will not have authority to pass upon the question of whether a building shall be erected in their jurisdiction, the War Industries Board will refrain from granting priority orders for a theatrical or other structure until the Council of Defense in that territory has reported on the necessity for the undertaking.

As it will be difficult to establish the necessity of new theatre building, particularly in view of the fact that the Government virtually has ruled that the theatres now in use will have to prove adequate until the end of the war, it looks as though the building of new playhouses will cease altogether until the conflict is over. Theatres now being built are not affected.

VESLE ARMY HAS ACTOR UNIT

PARIS, France, Sept. 5.—Major Early Boothe, of the Lambs Club, New York, is the manager of the theatrical unit in the army of the Vesle. The unit contains fifty former stars of the theatre, in addition to a snappy jazz band. The star soloist of the aggregation is Private Harry Rodolfi of 113 West Seventy-fourth street, New York. He formerly was a member of the Chicago and Boston Opera companies. Others are Private Herman Cohen of 787 Prospect avenue, New York, a yodeler; Private Roland B. Grimes of New York, and Private Stewart Hage of Lakewood, N. J. The orchestra and jazz band is composed of Private Howard Kaiser of Buffalo, pianist; Private Vincent Rizzo, 834 Hewitt place, New York, violinist; Private Joe Raymond, violinist, former leader of Rector's orchestra and husband of Maud Tiffany, the actress; Private Joseph T. Girana of 315 De Graw street, Brooklyn, saxaphone; Ernest Gentile of New York, trombone; Sergeant Louis Galeshow of New York, cornet, formerly of the Russian Symphony Orchestra; Private Edinburg Rankin, 'cello, formerly of the New York Philharmonic Orchestra; Private George Purcell of Buffalo, flute, formerly of the New York Symphony Orchestra.

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BURLESQUE

CIRCUIT HEADS DISCUSS BAD BUSINESS

VARIOUS REASONS BLAMED

The poor business now being done by companies playing the American Burlesque Circuit was the subject of much discussion last Friday, at the regular meeting of the association, when an effort to learn the reason why, as well as to find a remedy for the low state of receipts, was undertaken.

One reason advanced by the officials was that shows are not up to the usual standard this season, but company managers and owners deny that that is the case. They state that more money has been spent for books, scenery and costumes this season than in any that has ever been known in the burlesque business. They admit that changes have been found necessary in some of the casts, but, if these are more numerous than in former years, they state it is due to the fact that there are more newcomers in burlesque this season than ever before, owing to the great inroads made by the draft.

The managers also state that the new houses on the circuit have not proven to be the gold mines they were expected to be. Some of them have been very disappointing, they say. The season was started too early also, is their declaration, August now being the hottest month whereas July was formerly considered so. More than one of the road managers is positive that Labor Day is sufficiently early to open any road attraction, even though it is found necessary to run the show through May.

After going over the whole situation, the meeting was adjourned without any radical steps being taken. Those present were George Peck, William V. Jennings, of New York; I. M. Herk, of Chicago; Doc Lathrop, of Boston, and Judge Muller, of Cincinnati.

SAM KLINE TO MARRY

PHILADELPHIA, Pa., September 9.—Sam Kline and May Brandon, of Rube Bernstein's "Follies of the Day" are to be married in this city to-morrow. The show is playing the Gayety Theatre, here, this week.

GOODALL SUCCEEDS CONWAY

MONTREAL, Sept. 7.—Tommy Conway has been succeeded by a Mr. Goodall as manager of the Gayety Theatre, of this city, which plays the Columbia Amusement Company's attractions.

BEN DOBSON CLOSES

Ben Dobson, second comedian with "The Jolly Girls," closes with the show at the National Winter Garden this week. Roehm and Richards have booked Marty Collins in his place.

VAN OSTEN TO CLOSE

PATERSON, N. J., September 9.—Charlie Van Osten will close with Spiegle's "Cheer Up America" at the Majestic, Jersey City, next week. Leo Hayes will replace him.

DUKE BOYD IN WAR HOSPITAL

Duke Boyd, treasurer of the Empire and Valentine Theatres, Toledo, the last few seasons, is now in a hospital somewhere in France.

PLAYED TO CAPACITY

WASHINGTON, D. C., Sept. 9.—"The Darktown Follies" played to capacity business at the Howard, this city, all last week.

HOWARD SIGNS SAM RICE

Sam Rice has been engaged by Joe Howard to produce shows in his independent circuit of houses. He started rehearsals this week at the Crescent, Brooklyn.

His first show will open next week at the Folly, Baltimore. It will play the Casino, Washington, the following week; the Crescent, Brooklyn, will be next, and then a house in New York will complete the circuit, according to the present arrangements. The first show will be called Sam Rice and his 'Daffy Dills." Others in the cast besides Rice are Lulu Beeson, Dolly Sweet, Emma Kohler, Ed Markey and Jack Boyer.

Rice is an old time burlesque comedian and producer but has not been on the big circuits for several years as a performer. Last season, however, he managed Barney Gerard's "Follies of the Day" on the Columbia Circuit.

DINKINS CHANGES CAST

Almost an entire new cast has been engaged by T. W. Dinkins for his "Innocent Maids." Several of the members opened with the show in Springfield Monday. The others will open Saturday.

The cast, as it will be Saturday, is composed of Danny Murphy, Mitty DeVere, Irene Shannon, Ralph Troise, Jim Horton, Bessa Rosa and Virginia Reid.

The cast which will be replaced is composed of Sam Goldman, Jack Jennings, Eva Lewis and Joe Wright. Miss Lewis joined the show at the Olympic last week, replacing Jean Ray. Sammy Wright was also engaged and rehearsed with the company two days, when Danny Murphy was signed up.

Frank Kennedy is writing a new first part for the show.

STRATTON LEAVES CRESCENT

Harry Stratton has been engaged for "The Pennant Winners." He left New York Sunday to join the company at Uniontown, Pa. Stratton closed with the company at the Crescent last Saturday night.

PEREZ STAGING FOR KAHN

Ray Perez is now staging the numbers at Kahn's Union Square. He will continue doing it until Sol Fields returns. Fields is at present confined in a Brooklyn hospital with a nervous breakdown.

"YANKEE DOODLE TRIO" REPLACED

Several changes have been made in the cast of "The Baby Dolls" at the Warburton Theatre, Yonkers. The most important is that the "Yankee Doodle Trio" was replaced by Hal Newport.

CAIN IS REALLY KANE

Maurice Cain, manager of "The Social Maids," on applying for a copy of his birth certificate in Jersey City last Friday, learned for the first time that his father spelled his name Kane.

HOWARD GOES INTO BUSINESS

Leonard Howard, formerly of the "High Life Girls," is now engaged in the shoe, hosiery and ladies' underwear business for the profession at 524 State street, Brooklyn.

SIGN SHARGEL FOR SPECIALTY

Jack Shargel was engaged by the Minsky Brothers last week to do a specialty during the performance of "The High Fliers" at the National Winter Garden.

CUNNINGHAM WITH SAM HOWE

Bob Cunningham is again managing Sam Howe's "Butterflies of Broadway" this season.

ORDER AGENTS TO WAIT FOR COMPANIES

MUST WATCH BAGGAGE HEREAFTER

The fact that not a few shows are missing curtain time at the opening performance of the week caused General Manager Sam Scribner, of the Columbia Circuit, to issue an order last week that all agents wait over for their companies. This order, it is hoped, will remedy the situation.

The trouble seems to have started with the beginning of the season when baggage wagons began to reach the theatres late. When the cause for this was investigated it was discovered that the trouble lay in the fact that the baggage cars were not placed on time.

As a result, the whole situation is now going to be thrown on the shoulders of the agent and it will be his duty to wait over until his show arrives in a town, see the yard master about the placing of the car and then see that the wagons are on hand and get whatever is needed to the theatre in time for the curtain to go up at its usual hour.

BOOKS PERTH AMBOY HOUSE

Charles Gramlich is now booking the City Theatre, Perth Amboy, for the last three days of the week. This house will split with the Warburton, Yonkers, commencing this week. The "Dainty Paree" Company opened at Yonkers Monday and will go to Perth Amboy Thursday.

Gramlich will have but three houses on his circuit for the present, the Fourteenth Street Theatre, New York; Warburton, Yonkers, and City, Perth Amboy.

JOE WESTON BECOMES ILL

Joe Weston, straight man of "The Social Maids," was taken ill last week in Jersey City while the company played the Majestic. He was confined to his hotel all week.

ARTHUR CONRAD LOSES MOTHER

Mrs. William Conrad, mother of Arthur Conrad, of the "Burlesque Wonder Show," died at her home in New York August 25 of pleuro-pneumonia.

JEAN RAY SPRAINS ANKLE

Jean Ray sprained her ankle Monday evening at the Olympic while working with the "Innocent Maids" and had to retire from the cast.

CUNNINGHAM QUITS

Joe Cunningham closed with "The High Fliers" at the National Winter Garden last Saturday night. He was replaced by Frank Hanscom.

FARNUM PRODUCES SHOW

BALTIMORE, Md., Sept. 9.—Nat Farnum produced this week's show at the Folly. He is also working in the show.

GOLDMAN GIVES NOTICE

Sam Goldman has given in his notice to close with "The Innocent Maids" at the Plaza, Springfield, Saturday night.

CLUB TRIO CLOSES

The Club Trio closes with "The Maids of America" this week. The Liberty Trio will replace them.

Burlesque News continued on Pages 27 and 29

HOWE'S "BUTTERFLIES OF BROADWAY" IS A CORKING GOOD SHOW

Sam Howe's "Butterflies of Broadway" is about the best endeavor of his long career in burlesque. It is one of those shows an audience can't help liking. Howe has seen to it that the production is artistically staged. The costumes are of unusual beauty and the show has a smart and pretty chorus that can sing and dance.

The numbers have been staged by one who has an eye for pretty numbers. They are away from the usual style and are most pleasing. The electrical effects are good and nicely worked out.

Jim Coughlin and Sam Howard are the featured comedians, and the way they handle the comedy, kept the audience constantly amused Monday afternoon.

Coughlin is doing eccentric in the first part, and does it in a most clever fashion. His "rube" in the burlesque is as good as the best that has been seen at this house. Coughlin has many opportunities in this show and he accepts them all.

Sam Howard, who is new to the present burlesque theatre goer, is seen to advantage in a Hebrew character. Howard works hard and humors every situation for as many laughs as possible. He portrays the character well, works easy and is funny. Coughlin and Howard work well together.

Hattie Beall scored with her opening number, taking three encores. She put the number over well and with lots of action. In fact she is the most "peppery" and lively young woman in the show. The dancing she injects when offering her numbers is neat and enjoyable. Miss Beale reads her lines well and offers a classy wardrobe, having a change for every number.

Helen Tarr looks better and works easier than she did last season. She is a stately fine looking blonde, who knows how to dress. Miss Tarr sings well and renders her songs nicely. Her gowns are pretty and she fits in well in the show.

Jeannett Cobert, a shapely young woman, does well in scenes and puts her numbers over for encores. Her costumes are pretty.

Grace Tremont is a second soubrette, whose arms and nether limbs go at great speed in her numbers.

Gus Flaig does a black face during the entire performance and he does it well. His dialect is good and his acting is in keeping with the part.

Lester Dorr, a neat juvenile "straight," handles his part in a clever way. He dresses well, reads his lines nicely and makes a good appearance.

Basil Buck is doing "straight." He is new to burlesque and gets along nicely. He "feeds" well and is a good dresser.

The show starts with the chorus in one-piece bathing suits. It is a good start for a good show.

The "funny face" bit, done by Coughlin, Howard, Buck and the musical director, went over well. The "Traffic Cop" and "money" bit, which was done in one, by Howard, Coughlin, Dorr and Miss Beall, is good for laughs.

The "auto bit" was well worked up by Coughlin and Howard. There are many situations in this bit that are cleverly worked out.

The "motion picture" bit was taken care of in a detailed way, more so than usually is seen. This is done by Howard, Coughlin, Flaig, Dorr, Buck and the Misses Beale, Cobert and Tarr.

The "Pickaninnie's Paradise" and "Butterfile's Ball" have been elaborately staged and are well done by the chorus.

The Coughlin and Howard "blacking up" bit is new and worked out nicely.

The "aeroplane" number is pretty and well staged.

The "banquet" scene has been staged with good effect. In this scene Coughlin offered an eccentric "rube" dance, and he does it well. It goes over big. Howard gets comedy out of his imitations, while Miss Beall does an Eva Tanguay specialty which goes big.

There is an anti-climax to the show, which Howe will no doubt correct before another day passes. The show has plenty of good, wholesome laughs; it is a real classy show, which has a fine looking chorus of girls and boys, and is a show that is bound to please.

SID.

GOES ON DRAFT BOARD

MINNEAPOLIS, Minn., Sept. 9.—Billy Rothberg, who has been assistant manager of the National Hotel, this city, for a number of years, has resigned to accept a position on one of the local draft boards. He starts on his new duties tomorrow. He will remain on the board for the duration of the war. He will then return to the National Hotel, having signed a three-year contract.

HART REPLACES LANG

Billy Hart replaced Billy Lang with "The Mischief Makers" at the Empire, Hoboken, last week.

YOU'LL capture your audience the moment you start singing these two unusual creations. There's something about them that "goes over" and gets 'em, like the Yankee punch is getting the Huns.

CHAS McCARRON and CAREY MORGAN'S SENSATION

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GIBSON AND HALL

Opened successfully in New York, September 2d. Formerly J. H. and Gertrude Loretta, of the "Three Musical Lorettas." Thanks to Levy & Jones

MELODY LANE

NEW COPYRIGHT ACT PROPOSED

American Writers Suggest That Publication in Any One of the Allies Countries Protects In All

The present unsatisfactory condition of the international copyright law, due to war conditions, whereby it is almost impossible to obtain simultaneous publication of a number in different countries, is responsible for a plan formulated by American writers to do away with all the unnecessary delays and solve the entire question.

The plan in brief is that if any writer, composer or publisher, who is a native of any one of the allied countries, obtains a copyright on a musical composition, that copyright automatically exists in every one of the countries of the Allies, and in them all the copyright owner has protection.

At first thought the plan seems a little unfeasible, but when one considers how closely the allied countries are bound together, and how this amalgamation is bound to exist not only during the war but for years after, it seems not only an easy way to solve the copyright problem but a sensible one as well.

At present it is doubtful if, with a strict interpretation of the law, there are more than a half dozen compositions published since the war began that have copyright protection in both England and America.

While the idea of the taking advantage of this matter at the present time is preposterous, at some future date there is not the slightest doubt but that some of the biggest successes could be reprinted without the original publisher having the slightest legal protection.

In view of this, and the fact that neither English nor American publishers have any desire to take advantage of each other, the plan of the writers seems a feasible one.

WITMARKS HAVE 'FIDDLERS THREE'

"Fiddlers Three," a new musical piece, presented by John Cort, is frankly a good old fashioned operetta along all the familiar lines of two decades ago and more. It has scored a great success, and the Cort Theatre, where it is playing, has been crowded to the doors at every performance.

There are eighteen musical numbers in the show, several of which have scored decided hits. The best are "Can It Be Love at Last?" "For Love, Love of a Day," "One Hour, Sweetheart, with You" and "Don't You Think You'll Miss Me?"

M. Witmark & Sons publish the music of the piece.

PUBLISHER HURT IN AUTO CRASH

A. J. Stasny was bruised and shaken up and his wife cut about the head and face last Saturday night when an automobile in which they were riding collided with a machine at Fifth avenue and Fifty-eighth street.

Gatti-Casazza, manager of the Metropolitan Opera House, was in the other car and was also cut and bruised. The wind shields of both cars were shattered.

STARS SING FEIST SONGS

A particularly large list of operatic and concert stars are singing the new Leo Feist songs this season. Among them are such famous artists as John McCormack, Enrico Caruso, Mme. Schumann-Heink, Mme. Frances Alda, Reimald Warrenrath and Charles Harrison.

SONGWRITERS IN LOS ANGELES

L. Wolfe Gilbert and Anatol Friedland are this week in Los Angeles, where they are playing a three weeks' engagement.

"SHANGHAI" A HIT IN LONDON

Cable advices from London report the instantaneous success of the production "Shanghai" at the Drury Lane Theatre last week.

Much interest attaches to this event because it is the first case on record of an American made musical piece receiving its premiere in the British metropolis before being heard in this country.

"Shanghai" is a spectacular affair comparable to "Chu Chin Chow." The book is by Wm. Caru Duncan, and the music by Isidore Witmark of the music publishing firm of M. Witmark & Sons. Mr. Witmark is also the composer of that earlier successful piece "The Chaperone," which enjoyed popularity a number of years ago.

"Shanghai," which is in two acts and five scenes, was produced by Arthur Collins and J. L. Sacks, the latter of whom obtained the production rights when he was in New York some time ago negotiating for the London rights to "Going Up." The cables tell of the unanimous approval of the new piece by the London newspapers, from which it appears that "Shanghai" scored one of the most substantial successes ever recorded in the long annals of historic "Old Drury." The probabilities of at least a year's run in London seem strong.

"Shanghai" tells a Chinese-Anglo-American story, the theme of which may best be described as the pursuit of happiness—an idea which is cleverly carried out in a humorous dramatic way, and which lends itself admirably to the spectacular features one always looks for in a Drury Lane production. William J. Wilson, a well-known American producer, staged the piece.

O'HARA HAS NEW SONG HIT

Geoffrey O'Hara, the army song leader, whose song "K-K-K-Katy" is one of the biggest hits of the year, has a new one entitled "Over Yonder Where the Lilies Grow," which promises to surpass in popularity the famous stuttering ditty. Leo Feist publishes both numbers.

LILLIAN TEECE SINGS NEW SONG

Lillian Teece, the popular Australian singer, known in the Antipodes as the "Personality Girl," spent several hours last week learning the new Gilbert and Friedland song "While You're Away." Miss Teece, who has appeared over the Orpheum Circuit several times, is preparing for another trip over the same route.

NEW MUSIC CO. FORMED

The Entre Music Co., a new publishing house, has opened offices at No. 367 Nostrand avenue, Brooklyn. The first number to be released by the company is a patriotic march song entitled "America, Our America."

Stephen J. Mooney is manager of the Entre Co.

"CHIMES" AT POPULAR PRICE

"Chimes of Normandy," a song published by Gilbert & Friedland and orlginally published to sell at the standard or high price, has been placed in their popular catalogue and will now be retailed in the five and ten-cent stores as well as in other music stores.

STASNY ENTERTAINS STAFF

A. J. Stasny entertained the members of his business and professional staffs at Asbury Park last week. The party, which numbered twenty, went down to the resort on Saturday and remained until the following Tuesday.

ADRIAN SINGS NEW SONG

Adrian, who is presenting a singing act over the Keith Circuit, has added to his repertoire the new McCarthy & Fisher song success, "Wee Wee Marie."

AMERICAN SONGS SCORE IN FRANCE

Army Song Leaders Introducing Yankee Tunes Abroad Which Are Scoring Big Hits with the Allies Soldiers

The Yankee tunes of the American Army camps, the songs that the soldiers are singing to popularity are fast being transferred to the fighting lines in France, and in consequence the song hits of America are all the rage abroad.

According to soldiers who have returned from France, the American soldier abroad not only successfully combats the foreign influence in so far as music is concerned, but carries all before him.

The lilt and swing of the Yankee tune seems as infectious in France as it is at home, and in consequence the French soldiers are learning the American popular songs as fast as they are brought over by the army song leaders. The fact that the words are in a foreign tongue has no effect on the French soldier, who learns them almost as easily as his American brother, and although the language is unknown to him, gives a fairly good interpretation of the song although he hasn't the slightest idea what he is singing about. French music publishers and dealers have quickly seen the strides that American music is making abroad, and American publishers are almost daily receiving requests for the agency for their catalogues in France.

BURTNETT IN THE HOSPITAL

Earl Burtnett, one of the A. J. Stasny songwriters, is in the hospital at Harrisburg, Pa., recovering from an operation performed for abdominal trouble. He will probably be back at his desk in the Stasny offices this week.

WILLIE ROCKWELL IN THE ARMY

Willie Rockwell, formerly in the professional department of the A. J. Stasny Music Co., was inducted into the service of the Government on Sept. 5, and is now at Camp Jackson, S. C.

NOVELTY SONG FEATURED

Regan and Renard have added another successful song to their act, and are featuring the new McCarthy & Fisher novelty "I'll Fight My Way Right Back to Carolina."

HEITH IN VAUDEVILLE

Bobby Heith, the songwriter, has formed a partnership with Angie Weimers, and under the name of Heith and Elsie will present a new act in vaudeville.

LONDON LIKES "TROUBLE" SONG

All London is now singing a new novelty number by Edward Lockton, entitled "Forget All Your Troubles." If the song can make one do that, it must be a wonder!

MUSIC HOUSES CLOSED SATURDAY

Ninety per cent. of the popular music publishing houses were closed last Saturday, the occasion being the celebration of the Jewish New Year.

FRED MAYO WITH STASNY

Fred Mayo, formerly of the vaudeville team of Fox and Mayo, has joined the professional staff of the A. J. Stasny Music Co.

MORSE TO JOIN THE LAMBS

Theodore F. Morse has applied for membership in the Lambs' Club. His application was filed on July 22, and by this time is probably a full-fledged member.

JACK DEGNAN WITH P. J. HOWLEY

Jack Degnan has joined the professional department of the P. J. Howley Music Co.

RAY WALKER IN FRANCE

Ray Walker, the songwriter who volunteered with one of the Y. M. C. A. units, is now in France and for the present is located at No. 12 Ave. D'aguessav, c/o the Y. M. C. A., A. E. F., Paris.

In a letter to a friend in New York Mr. Walker said: "There wouldn't be a performer left in America if the way we were received in France were known.

"Not only do men and women give us the most wonderful reception you can imagine, but little children rush after us in the streets, and with tears in their eyes throw their arms around us."

MAY BE McCORMICK'S SUCCESSOR

A group of musical people were discussing recently the various tenors who might in the course of time become the successor of the famous concert artist, John McCormick.

Several who had spent the summer in Maine and heard a young singer there agreed that he had all the qualifications necessary to fill the place of the great tenor when the time came for him to retire.

The young singer's name is Charles Harrison.

HE DIDN'T PLAY THE HUNCH

Mose Gumble took an afternoon off one days last week and went down to Belmont Park. Entered in one of the races was a horse named "Mose." Gumble felt the hunch and was planning to put down a good sized wager when a friend came up and prevailed upon him to bet on another horse.

The race was run, and "Mose" galloped home an easy winner at odds of fifteen to one, while the horse Gumble was prevailed upon to back finished a bad last.

BRENNAN BOOKED IN VAUDEVILLE

J. Kiern Brennan, the songwriter who has suppplied the lyrics for a number of the big Ernest R. Ball song successes, is planning to enter vaudeville and has been offered a long route.

He will be seen in a novel offering, appearing with a pianist. He will make his first appearance at Proctor's, Newark, next week.

IRISH SONGS SCORE SUCCESS

Two of the biggest favorites among the popular Irish songs are "My Irish Song of Songs" and "'Twas Only an Irishman's Dream." Both these numbers are being featured by Joe Morris and Winn Shaw, who have just started a tour of the Pantages time. They are scoring a decided success with both numbers.

VAN BRUNT HAS NEW SONG

Walter Van Brunt has recently completed a new song entitled "Say It Again" which is among the new Von Tilzer song releases for the month. Jesse Greer supplied the melody and Whiting and Burt are introducing it in vaudeville.

MURRY BLOOM IN CLASS 3 B

Murry Bloom, of the Harry Von Tilzer staff, has been reclassified by his local draft board and transferred from Class 1 A to 3 B.

JACK ROBBINS AT CAMP DEVENS

Jack Robbins, formerly with the Enterprise Music Co., is now in the U. S. Army and is stationed at Camp Devens.

J. H. REMICK IN NEW YORK

Jerome H. Remick, the Detroit music publisher, spent several days in New York last week, returning home on Friday.

HARING WITH VON TILZER

Robert Haring has joined the professional staff of the Harry Von Tilzer Music Co.

"And though they've taken all your sunshine an d

We reprint th e f
Rose," beca e to
tiful sent ent
such a im
Th 's w
end

YOU CAN'T GO WRONG WITH A "FEIST" SONG

MAKES A REAL APPEAL

"I simply love that song"
That's what they all say

MY BELGIAN ROSE

HITS HOME EVERY TIME!

By GEO. BENOIT, ROBERT STEVENSON and TED GARTON

SING A "FEIST" SONG BE A STAGE HIT

"M

"EVER T
Words by Grant C

Here's Patriotism from a New Angle!

"IF HE CAN FIGHT LIKE HE CAN LOVE, OO

MINNEAPOLIS
Lyric Theatre Building

SAN FRANCISCO
Pantages Theatre Building

NEW ORLEANS
115 University Place

KANSAS CITY
1125 Grand Avenue

PHILADELPHIA
Broad and Cherry Streets

LEO. FE S
135 WEST 44TH T.

dew, we'll make an American beauty of you"

e few words from the climax of that beautiful ballad, "My Belgian e to our knowledge there never was a song that expressed such beau- ent in so few words. No doubt that is the reason the song has made impression upon singer and audience.
's why it's such a hit, and for the same reason we unhesitatingly recom- end it to all singers using a ballad in their act.

That Sensational Stammering Ditty!

K-K-K-KATY

By Geoffrey O'Hara-Army Song Leader

A HIT WITH EVERYBODY

NO ONE KNOWS WHY AND WE DON'T CARE

It's Different, That's Why It's a Wonderful Success!

"M SORRY I MADE YOU CRY"

By N. J. Clesi. You Ought to See the Way It Goes Over!

Here It Is, Folks! That Peach of a Novelty Rag Jazz Hit!

THING IS PEACHES DOWN IN GEORGIA"

It Has the Trick That Does the Trick! Music by Milton Ager and Geo. W. Meyer.

OOD NIGHT GERMANY"

Words by Grant Clarke and Howard Rogers. Music by Geo. W. Meyer.
The Best Comedy Novelty Yet Produced. Everybody Admits That.

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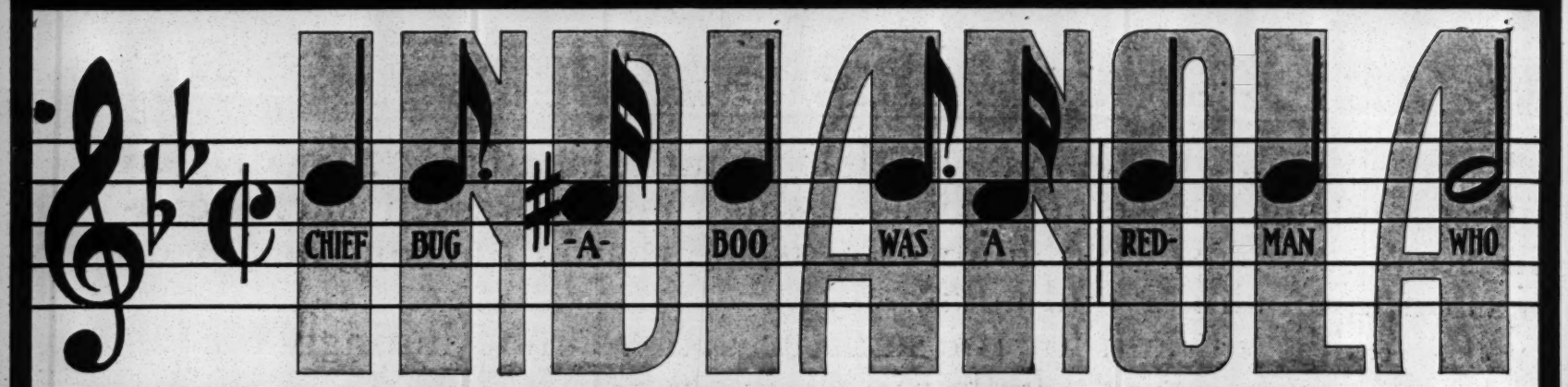

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DANCE

WATCH for the Waltz Song Sensation of the Century! **"KENTUCKY DREAM."** By the writers of **"INDIANOLA"**

FRED HILLEBRAND

AT B. F. KEITH'S BUSHWICK THEATRE THIS WEEK (SEPT. 9)

ALSO REHEARSING WITH JOS. M. GAITES' SHOW, "TAKE IT FROM ME."
Director—MAX HART

HOUSELEY, NICOLAS & DEEN

IN "HIS LEMON-SINE"

DIRECTION—MR. CHAS. J. FITZPATRICK

NEWELL **MORSE** AND **HARRISON** EDYTH
SINGING, DANCING and TALKING
DIRECTION—JACK SHEA

NORTHLANE, RIANO AND NORTHLANE
"MODISTE SHOP A LA CABARET" Direction PETE MACK

FRANK **THORNDIKE** AND **CURRAN** MICKEY
THE AMERICAN PROPAGANDA ACT
Comedy and Singing Novelty "Enlisting." 14 Minutes in 1. Special Drop. Direction—Lew Golder

DORIS HARDY
DIRECTION—JOHN C. PEEBLES

JOSS **STEWART & OLIVE** OLLIE
In Singing and Dancing Eccentricities—Always Working

JACKSON, WALSH & JACKSON
VAUDEVILLE A LA CARTE

CARLO **CASETTA & RYDELL** HELEN
In a Series of Artistic Dances Direction—Paul Durand

RUDI BELLONG TRIO
World's Greatest Cycle Equilibrists

TECHOW'S CATS
IN VAUDEVILLE

IRVING SHANNON HANDLES THE LAYING OUT PINS
BALLY HOO THREE
"CIRCUS LA PETITE"

MORGAN **BROWN & SIMMONS** SADA
Coming in a New Act by Joseph Byron Totten

BOB MILLS

THE BOY WITH THE SUNNY SMILE
In Vaudeville

ABOUT YOU! AND YOU!! AND YOU!!!

J. **HARRY ALLEN** has returned from Worcester, Mass.

Billy Sharp has in preparation a revue for Somers', Brooklyn.

Mae Curtis is having a new act prepared for vaudeville.

Bobbie Watson has returned from a visit to Springfield, Ill.

Henry Stanford has been added to the cast of "Crops and Cropper."

Sam Baerwitz is in Chicago on a combined business and pleasure trip.

Jack Trainor will head Boyle Woolfolk's "Vanity Fair," the coming season.

Jack Diamond worked last week under the handicap of a sprained knee-cap.

Harris and Nolan have reunited and have been routed by the W. V. M. A.

E. A. Provencher is managing the New England tour of "Hearts of the World."

Harry J. Allen, booking agent, is recovering from a mild attack of the grippe.

M. Thor was in Philadelphia the first part of the week looking over one of his acts.

Ellen Boyle has joined the "Only Girl" company, opening in Washington this week.

Marty Brooks has taken over the vaudeville acts previously handled by Edward Small.

Walker and Cozy have formed a vaudeville team and will play Northeastern States.

Pepple and Greenwald's "All Girl Revue" has been routed over the Butterfield Circuit.

Church Sisters have been signed to appear with Sextette De Luxe the coming season.

Katherine and **Toots McConnell** will be the joint features of "The Song and Dance Revue."

Herbert Hall Winslow, son of the playwright, was killed in action in France recently.

Vic Le Roy, late of Le Roy and Cahill, has been engaged to head a big girl tabloid.

Lucia Moore and **George Backus** have been engaged for the cast of "Another Man's Shoes."

Leon Errol is in Cleveland this week to witness the opening in that city of "Look Who's Here!"

Dan Pasquatelle has been engaged as musical director and manager of "The All Girl Revue."

Cuba Crutchfield is in New York City preparatory to going into vaudeville with his roping act.

Leslie Walter, formerly with Jack Morrisey, has enlisted with the British forces across the sea.

Harold Atteridge and **Jean Schwartz** have returned from an eight weeks' stay in the Adirondacks.

Appler and **Appler** will head "The Bridesmaids," opening shortly at one of the outlying theatres.

Margaret Anglin started the "smile-age" drive last week with a purchase of $800 worth of tickets.

Will H. Cohan returned to New York, after a year's absence, last week. He has been doing an act with Al. Caufield in the West.

Dan Mounch is managing "Hello People, Hello" this season for the Pepple and Greenwald enterprises.

Nina Rochester Ringold and **Ruby Lusley** opened in vaudeville Sept. 2 with a new act called "Surprise."

Joe Hess and **Gertrude Bennett** have been engaged to appear in "The Revue Intime" at the Moulin Rouge.

Mme. Maria Barrientos will arrive in New York shortly preparatory to an active concert and operatic season.

Nate Erber will manage the Lincoln Square Theatre, Decatur, Ill., this season. The house opened last Saturday.

Al Jolson purchased a brace of Buffalo from a stranded Wild West Show for his ranch in Ukiak, Cal., last week.

Com. C. Masson opened with Edward Clark's new production, "Not With My Money" at Asbury Park last week.

Dorothy South has been engaged for Eleanor Painter's company in "Gloriana," which John Cort is to produce soon.

Ed Lee Wroth will open in "Higgins at the Races," a five-people full stage act, with special scenery, next Monday.

Lucille Smythe has been signed as the principle of "La Chaperone Minstrels," under the management of John Bentley.

George Backus and **Lucia Moore** have been added to the cast of "Another Man's Shoes" at the Thirty-ninth Street Theatre.

Mabel Jones has been engaged for a principal part in "Vanity Fair," the revue which opened at Rector's Monday night.

Mr. and Mrs. Herbert Moore announce the birth of a girl christened Eleanor Ann. Mr. Moore is a well-known Chicago author.

Ollie Young and **April** have been added to the cast of "She Took a Chance," Klaw & Erlanger's new musical play now in rehearsal.

John J. Dunn, of the vaudeville act of Dunn, Little and Dunn, and **Lonia Standish,** a musical comedy singer, were married Aug. 28.

Arline Fredericks will shortly show a new act in vaudeville which is to be a straight singing turn. She is being booked by Nat Sobel.

Will J. Harris is busy whipping Norman Friedenwald's "My Honolulu Girl" into shape. The production will open late next week.

Albert Bruning, Frances Carson and **Beatrice Miller** have been engaged for Mme. Bertha Kalich's support in "The Riddle Woman."

Winchell Smith and **John L. Golden** have left for a brief vacation in the Adirondacks before starting rehearsals for their new piece, "Three Wise Men."

Joe Mason, of the old vaudeville team of Hibbard and Mason, is now a chiropractic practitioner in Brooklyn, where he is known as Jos. Mason Nassau, D. C.

Eugene and **Willie Howard, Fannie** Brice, Robert Emmett Keane, Baker and Bernie, Hale and Patterson and the original Dixieland Jazz Band, Lockett and Brown, Harry Rose, Ma-Belle and Mahmsley, Royal Gascoigne, Rita Gould, Frank Fay and Fred and Adele Astaire appeared at the Winter Garden concert last Sunday.

Joseph Hart will shortly produce a travesty on a moving picture dramatic serial by Anthony Kelly, author of "Three Faces East." The act will number eight people.

Beatrice Allen and **Edith Latimer** have been added to the cast which will support Mme. Bertha Kalich in Charlotte E. Wells and Dorothy Donnelly's new play, "The Riddle Woman."

Eileen Errol, leading woman with the American Dramatic Company, will return shortly to the States via Japan and the Far East from Africa, and will later be seen en tour.

Martha Craver, who plays the leading female role in "Furs and Frills," was greeted by a host of friends when the show played her home town, Wheeling, W. Va., last week.

Arthur Byron, Margaret Lawrence and **Frederick Perry** are in the cast of "Tea for Three," a new comedy by Roi Cooper Megrue, which will be presented by Selwyn and Company.

Lillian Russell has been presented with a silver loving cup by the Marine Band at Washington, D. C., in recognition of the work the "Colonel" has done in recruiting for the navy.

Jack (Johnny) LeFevre, one-time vaudevillian, is now with the Wright-Martin Corporation, manufacturers of air craft. He has a brother "somewhere in France" driving a motor truck.

Sam Hardy has replaced Clifton Crawford in the new musical play which Charles Dillingham is producing, and in which Julia Sanderson and Joseph Cawthorn also will be seen.

Richard Field Carroll, actor and playwright, has been appointed by Frank Sargent, of the War Department Committee on Dramatic Activities, as dramatic director at Camp Sevier, S. C.

Patricia Baker, prima donna, with Dudley Douglas and Adelaide Mason as coprincipals, is being headlined in a vaudeville sketch called "Some Brides," under the direction of Arthur Klein.

Anna Marble (Mrs. Channing Pollock) has been engaged by A. H. Woods as publicity representative for "Under Orders," now playing at the Eltinge Theatre, both during its New York run and en tour.

Grace Edmund, who is appearing in Joseph Klaw's production of "Some Night," is the wife of Frank Fogarty, former vaudeville headliner and now secretary to Brooklyn's borough president.

William D. Ascough, manager of Poli's Theatrical Enterprises in Hartford, who is now acting state chairman of the "Four Minute Men," delivered a patriotic speech in Meriden at a conference last week.

Will H. Hale will produce and play the principal role in a military musical specialty called "My Soldier Girl," under the management of Earl Burgess, formerly with Primrose and Dockstader's Minstrels.

Mlle. Olive Olevette and **Baby Virginia Robinson,** the child Salome dancer, both under the management of Gordon Walton, played special engagements at the Fashion Review at the Rainbow Gardens, Chicago, last week.

Hamish McLaurin, formerly publicity director of the Rialto and Rivoli theatres, but now with the American Red Cross, was presented with a gold wrist watch last week by Samuel Rothapfel, director of the theatres.

Murray and Wincham, Tommy White, Marion Ward, Frank Ward, Sailor Reilly, John Ransome, Savannah and Georgia, and Gallarini and Son appeared at Fort Slocum in an entertainment for the soldiers last week.

Helen Moller, classic dancer, and **Robert A. Poole** were married sometime ago, according to belated disclosure made when she took title recently to the Mt. Kisco estate of Archibald Harrison, brother of Frances Burton Harrison.

Mme. Verobell, formerly of the Chicago Grand Opera Company, played a special engagement of four nights, heading the Fashion Review at the Rainbow Gardens, Chicago, last week. She is under the management of Gordon Walton.

Madeline Bafagen, the Belgian actress, who was found unconscious from illuminating gas poisoning, was discharged by Magistrate Pollack in Jefferson Market Court when arraigned before him on the charge of attempted suicide.

Tommy White, Suzanne Rocamore, Harry Ellis, Ben and Hazel Mann, John Ransome, Gorman Brothers, Gallarini and Son, and Frank Hartley constituted a program for the entertainment of the soldiers at Fort Hancock last week.

Yvonne Gall, a French lyric soprano, who was for several years with the Paris Grand Opera Company, and who now is singing at the Teatro Colon in Buenos Ayres, has been engaged by Cleofonte Campanini for his Chicago Grand Opera Company.

Misses Mercedes Lorenz, Bobby O'Neil, Irene Martin, Patricia Pierce and Kathleen Kitchen are among those who will open the season in the Omar Khayyam room at the Hotel Martinique next Saturday in Gus Edward's review entitled "Attaboy."

Lou Tellegen, star and playwright, is said to have been the first citizen in the United States to register in accordance with the recently enacted Man Power bill. Finding that he would be en tour on the date of registration, Tellegen registered two weeks in advance.

William G. Carmichael, who managed the farewell tour of Sir James Forbes-Robertson, fell twelve hundred feet while on a trial flight in London recently and has been in a hospital. He is a member of the Royal Flying Corps and has been in action on the front.

Susie Rusholme (Mrs. Lawrence D'Orsay), now playing in "Sinbad," has passed her examination for the Government Motor Corps, and will soon sail for France to take up the work of an ambulance driver. Miss Rusholme has three brothers in the British army.

Lida McMilan and **Bert Snow** will leave some time this week with a unit for France to entertain the American soldiers under the auspices of the Over There Theatre League. They were playing in the South when notified to be ready to sail and canceled three weeks' bookings.

Harold Goldberg, formerly of the William Fox Booking Office, now a third class yeoman in the navy, presented an entertainment to an audience of wounded soldiers and sailors at the House of Relief last week. The following artists appeared: Carrie Lillie, Marie Salisbury, Lillian Waterman, Mabel Hamilton, Edna Miller, Solly Cohen, Harry Hock and Minnie Blauman.

Fanny Dupree, chairman of the "Smile-age" scale "drive" for the Stage Women's War Relief and the Cigar Salesmen's Association, has been appointed theatrical aide to DeHull N. Travis, publicity director of the War Department, Commission on Training Camp Activities. Miss Dupree will assist the Government in Liberty Loan, War Savings Thrift Stamp and other campaigns.

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LAURENCE **WARD** AND MICHAEL **FAHEY**
In "ALL IN FUN" in Vaudeville

MAX FRED. PETROFF
The International Artist
DIRECTION—LOUIS SPIELMANN

JACK LEMLEY AND COMPANY
A NIGHT IN JUNE
A Romantic Musical Fantasy—A Breath from the Land of Dreams.
DIRECTION—GENE HUGHES

MAY KEMP
Assisted by Her 4 Comedians
S. T. SAXON, Mgr.

BOB **KEMP & ROLLISON** RICH
A Vaudeville Success
OH! BUDDY, BUDDY
Loew Time Direction—Mandel & Rose

JOE SHEFTELL'S
8 BLACK DOTS
in "Celebrating Day in Tennessee"
PERSONAL DIRECTION—I. KAUFMAN

BILLY **BOHN & BOHN** GRACE
Featuring
THAT WELL-BALANCED GIRL Direction—Nat Sobel

E. E. **PUGH & BROWN** BUDDY
THE TWO MERRY MESSENGERS
DIRECTION—PETE MACK

NICHOLAS **KOVAC & VINCENT** ELINORE
MUSICAL AND DANCING—IN VAUDEVILLE

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Management A. H. WOODS Season of 1918 and 1919

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MYSTERIOUS TALKING TEA KETTLE
AVDALAS of AGra, India
Elaborate Scenic Setting, Gorgeous Costuming and Rich Furnishings
Personal Direction, Harry Richards, of Roshm & Richards, 216 Strand Theatre Bldg., N. Y.

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Singing and Talking Comedy Act—15 minutes in one. Address care N. V. A.

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SINGING, TALKING AND COMEDY IN VAUDEVILLE

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BITS FROM MUSICAL COMEDY
IN VAUDEVILLE

3 MUSICAL SHIRLEYS
Real Music on 10 instruments. Special Scenery. Electrical Effects. Always working
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In Artistic Musical Nonsense. Special Set.

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"The Tidd-le-Winks"
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CORINNE TILTON
THE DAINTY SONG BIRD IN VAUDEVILLE

THE EDOUARDS
Comedy Shadowgraphists—In Vaudeville

VAUDEVILLE BILLS For Next Week

U. B. O.

NEW YORK CITY.

Palace—Valeska Suratt & Co.—Ruth Roye.

Riverside—Stella Mayhew—Van & Schenck—Rita Mario Orchestra—Bert Baker & Co.—Hallen & Fuller—"Stampede Riders"—Eddie Borden & Co.—Chinko & Kaufman.

Colonial—Blossom Seeley & Co.—Janet Adair & Co.—Sheehan & Regay—"Somewhere With Pershing"—Robbie Gordone—Olsen & Johnson—Kirksmith Sisters—Wm. Ebe—Merle's Cockatoos.

Alhambra—Clifton Crawford—Avon Comedy Four—Lillian Fitzgerald—Harris & Morey—Arthur Pickens & Co.—Patten & Marks—Dugan & Raymond.

Royal—Lucille Cavanagh—McKay & Ardine—Kimberly & Page—Williams & Wolfus—Ned Norworth & Co.—Will Ward & Girls—Neil McKinley & Co.—Kerr & Weston—Josie O'Meers.

Fifth Avenue (Sept. 12-15)—Bell & Eva—Al Tucker—Gorman Bros.—Ezra Mathews & Co.

Eighty-first Street (Sept. 12-15)—Rouble Simms—Forrest & Curch—Bruce, Duffett & Co.—Dorothy Toye & Sister—La Benicia & Co.

Harlem Opera House (Sept. 12-15)—Will Oakland & Co.—Jay Raymond—Baker & Rogers—Mason & Gwynne—Cook & Savo.

125th Street (Sept. 12-15)—Inman & Lyons—Ben Bernie—Sylvia Clark.

58th Street (Sept. 12-15)—Ruhl & Ruhl—The Belldays—Dunham & Edwards—"Island of Love"—Bernard & Merit—Eight Black Dots.

BROOKLYN, N. Y.

Bushwick—Emma Carus—Barnes & Crawford—Thurlow, Bergen & Co.—Cartmell & Harris—Lynn Cowan—"Motor Boating"—Vera Sabina & Co.—Josephine Davis—Singer & Dolls.

Orpheum—Trixie Friganza—Dooley & Rugel—Chilson-Ohrman—Violet Besson & Co.—Leo Beers—Ames & Winthrop—Ziegler Sisters & Five—Mitchell & King—The Levolos.

Prospect (Sept. 12-15)—Edmund Hayes & Co.—Diamond & Boyne—Betty Bond—Al & Fannie Stedman—Geo. Primrose & Co.

Greenpoint (Sept. 12-15)—Pauline Welch & Co.—"Pay As You Enter"—Wheeler & Moran.

BALTIMORE, MD.

Maryland—Rae E. Hall—DeLeon & Davis—Frank Crummit—Only Girl—Frank Gaby—D. Connelly.

BOSTON, MASS.

Keith's—Four Mortons—Morton & Glass—Clara Morton—Chas. Alcott—Barry Girls—Koban & Co.

BUFFALO, N. Y.

Shea's—Nan Halperin—Weber & Rednor—Yates & Reed—Four Hollways—F. Hall & Co.

CLEVELAND, OHIO.

Hippodrome—"Petticoats"—Chief Capaulican—Four Boises—J. & H. Thornton—Ben Byer.

CINCINNATI, OHIO.

Keith's—"In the Zone"—Miller & Capman—Whitfield & Ireland—Miracle.

COLUMBUS, OHIO.

Keith's—"Christmas Club"—Alex. McFadyen—Francis Kennedy—Larry Riley—Rajah.

DETROIT, MICH.

Temple—Maxie King—Chris Richards—Evett's Circus—Fradkin & Tell—Edith & Clifford—Rooney & Bent—Holliday & Willette.

ERIE, PA.

Colonial—Boothby & Everdean—"Reg Business Man"—Sylvester & Vance—Mason & Bell.

GRAND RAPIDS, MICH.

Romona Park—Odennell & Blair—Quinn & Caverly.

Keith's—Lillian Shaw—Girard's Monk—Kites Bros.

HAMILTON, CANADA.

Keith's—"Man Off Ice Wagon"—Four Morak Sisters—C. & F. Usher—Espe & Dutton—W. M. Rogers.

INDIANAPOLIS, IND.

Keith's—"The Reunion"—Kelly & Galvin.

JERSEY CITY, N. J.

Keith's (Sept. 12-15)—Chas. Rice & Co.—Harry Beresford & Co.—"Pretty Baby."

LOWELL, MASS.

Keith's—Val & E. Stanton—Morley & McCarthy—Hazel Moran—Shirley Sisters—Gen. Pisano & Co.—Mash & Odonnell—K. Crawford's Fashions.

MONTREAL, CANADA.

Keith's—Haskel, Loney—Four Moraks—Ramsdell & Deyo—Ernie & Ernie.

MT. VERNON, N. Y.

Proctor's (Sept. 12-15)—Asaki & Taki—Allan Shaw—Tennessee Ten—Johnnie Burke.

PHILADELPHIA, PA.

Keith's—H. Bostworth & Co.—Bob Hall—Parsons & Irwin—Five Bobs—Bost. Rid. School—Buzzell & Parker—Adolphus—Mack & Earle—J. C. Mack & Co.

PITTSBURGH, PA.

Davis—Geo. McFarlane—Clifford & Wills.

PORTLAND, ME.

Keith's—Tarzon—Bond Wilson—Miller & Merry Girls—Dooley & Sales—Bennington & Scott.

PROVIDENCE, R. I.

Keith's—Julette—"American Ace"—Mme. Bunnell & Co.—Bessie Browning—Herman & Shoane—Tilyou & Ward.

ROCHESTER, N. Y.

Temple—Rose & Moon—Lane, Morey & More—Ethel Hopkins—J. Wilson—Milo—Lambert & Bell—J. R. Gordon & Co.—Imperial Five—Al Latell & Co.

TOLEDO, OHIO.

Keith's—Burley & Burley—Les Kelliors—Clinton & Rooney.

TORONTO, CANADA.

Schmer Park—C. Howard—Wilton Lackaye—Ioleen Sisters—H. Hines—Madison & Winchester—Arnaut Bros.

WASHINGTON, D. C.

Keith's—Blanche Ring—Asahi Japs—Herbert Clifton—Joe Jackson—Oliver & Leo.

YOUNGSTOWN, OHIO.

Keith's—H. Green & Co.—Robbins—M. Allen & Sisters—M. & J. Harkins—Measter Singers.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—DeHaven & Parker—Phyllis Neilson Terry—"Some Bride"—Sandy Shaw—Cunningham & Clements—Violinsky—Love & Wilbur.

Majestic—Gus Edwards Song Revue—Montgomery & Perry—Norton & Melnotte—"In the Dark"—Carl McCullough—Ward Bros.—Harold Du Kane & Co.

CALGARY, CANADA.

Orpheum—Albertina, Rasch & Ballet—Pistel & Cushing—Rev. Frank Gorman—Whipple Huston & Co.—Aust. Creightons—Newton Alexander & Lightners Sisters.

DES MOINES, IA.

Orpheum—Ford Sisters—'Camouflage"—Kathryn Murray—Dale & Bruch—"Models Classique"—Bennett & Richards.

DENVER, COLO.

Orpheum—Horace Golden & Co.—Dooley & Nelson—Tim Lerner—Moran & Macik—Grace De Mar.

DULUTH, MINN.

Orpheum—Walter C. Kelly—"Married via Wireless"—Dickinson & Deagon—Three O'Gorman Girls—Prosser & Maret—Sterling Marguerite—Gallagher & Rolley.

KANSAS CITY, MO.

Orpheum—Christie MacDonald—Eddie Carr & Co.—Marion Weeks—Yates & Reed—Gardner & Hartman—Page, Hack & Mack—Gordon & Rica.

LINCOLN, NEB.

Orpheum—Derwent Hall Caine—Andy Rice—Valyda & Nuts—Drew & Wallace—Ivan Bankoff & Girlie.

LOS ANGELES, CAL.

Orpheum—Mlle. Dazie & Co.—Toto & Co.—Gilbert & Friedland—"Girl from Milwaukee"—Gygi & Vadie—Milt Collins.

MEMPHIS, TENN.

Orpheum—Herman Timberg—Lyons & Yosco—Swor & Avey—Frank Stafford & Co.—Aileen Stanley—Reno.

MILWAUKEE, WIS.

Orpheum—Sarah Padden—Joveddah the Rajah—Harry Cooper—Brooks & Powers—Elsa Ruegger—Marion Harris—Una Clayton & Co.—Equilli Bros.

MINNEAPOLIS, MINN.

Orpheum—Eva Tanguay—James C. Morton & Co.—Helen Gleason & Co.—Margaret Edwards & Co.—Amoros & Jeanette—Friscoe—Florens Douo.

NEW ORLEANS, LA.

Orpheum—Fred Bowers Song Revue—"Somewhere in France"—Frankie Heath—Marg. Farrell—Lander Bros.—Flemings.

OAKLAND, CAL.

Orpheum—Robt. T. Haines—Conlin & Glass—Mack & Williams—Amoros Sisters—Gautier's Toy Shop—Bison City Four—Cervo—Columbia & Victor.

OMAHA, NEB.

Orpheum—Carter, De Haven & Parker—Bensee & Baurd—Valente Bros.—"Honeymoon"—Sylvia Loyal & Part—Howard & Helen Savage—Wellington Cross.

PORTLAND, ORE.

Orpheum—"The Girl on the Magazine"—Florence Tempest & Co.—Eddie Foyer—Tracey & McBride—Kitaro Trio—Bessie Clifford—Mrs. Whiffen.

SAN FRANCISCO, CAL.

Orpheum—Alla Moskova & Ballet—Shaw & Campbell—Morris & Campbell—Eddy Duo—Lou Holtz—"Where Things Happen."

SEATTLE WASH.

Orpheum—Julius Tannen—Mack & Walker—Fisher Hawley & Co.—Creole Fashion Plate—Millette Sisters—Heras & Preston—Vertchamp & Alberte.

SALT LAKE CITY, UTAH.

Orpheum—Cecil Cunningham—Fern & Davis—Marie Nordstrom—Harris & Marion—Dunbar's White Hussars—"Levitation"—Gordon & Kern.

ST. LOUIS, MO.

Orpheum—Grace La Rue—Courtney Sisters—"Efficiency"—Bert Fitzgibbon—Lee Kohlmar & Co.—Odiva & Seals—Ruth Budd—McIntosh & Maids.

ST. PAUL, MINN.

Orpheum—Mme. Sarah Bernhardt—Walter Brower—Helen Sisters—Officer Vokes & Don—Mayo & Lynn—Bert Baker & Girls—Mr. & Mrs. Gordon Wilde.

VANCOUVER, B. C.

Orpheum—Doree's Celebrities—Imhoff, Conn & Coreene—Brendel & Bert—Leipzig—Yvette & Saranoff—Emerson & Baldwin—Losova & Gilmore.

WINNIPEG, CANADA.

Orpheum—"On the High Seas"—Al Herman—Campbell Sisters—Smith & Austin—Holmes & Wells—Georgalis Trio—Jack Alfred & Co.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Four Harlequins—Lorimer Hudson & Co.—Tom Mahoney—Sorrento Quintette—Dorothy Roye—Chisholm & Breen—Canfield & Cohan. (Last Half)—Kimball & Kenneth—Mr. & Mrs. O'Clare—Harry Skyes—"The New Model"—Sallie Burch—Hill & Bertin—Linton & Lawrence—"Her Lonely Soldier."

Boulevard (First Half)—Louise & Mitchell—Jerome & Marion—The Frescotts—Cliff Clark. (Last Half)—Chester Johnson & Co.—Nada Peters—Gates & Finley—The Frescotts—Wm. Sisto.

Avenue B (First Half)—Russ, LeVan & Kelly—Delmore & Moore—Bob Mills—McClellan & Carson. (Last Half)—Chappelle & Stanette—Al Carpe—Bert Hughes Troupe.

Lincoln Square (First Half)—Lewis & Leonia—"Lots & Lots"—Mel Klee—Jack & Foris. (Last Half)—Dingley & Norton—Holden & Herron—Jos E. Bernard & Co.—Cliff Clark—Capt. Kidder & Co.

Delancy Street (First Half)—Francis & Wilson—Geo. & Lily Garden—Millard & Marlin—Arthur Sullivan & Co.—Wm. Sisto. (Last Half)—P. George—Dorthy Roye—The Painers—Mark Linder & Co.—Edmunds & Leedman—Gold, Reese & Edwards.

Greeley Square (First Half)—Hill & Bertina—Adele Oswald—Chas. Deland & Co.—Linton & Lawrence—Zelaya. (Last Half)—Maxon & Morris—Allen & Francis—Arthur Sullivan & Co.—Mel Klee—Pippifan & Panlo.

National (First Half)—P. George—Allen & Francis—"Her Lonely Soldier"—Exposition Jubilee Four. (Last Half)—Albert & Rogers—Millard & Marlin—Lewis & Leonia—Delmore & Moore—Zelaya.

Orpheum (First Half)—Dingley & Norton—Albert & Rogers—"Why Worry"—Night in the Trenches"—Barron & Burt—Harry Glenn. (Last Half)—Gibson & Hall—Adele Oswald—Exposition Jubilee Four—George Randall & Co.—Joe Cook—Jack & Foris.

Victoria (First Half)—Kimball & Kenneth—Barnes & Robinson—"Opera la Mode"—Joe Cook—Chester Johnson & Co. (Last Half)—Four Harlequins—Barron & Burt—Chisholm & Breen—Brown Sisters—Lorimer Hudson & Co.

BROOKLYN.

Metropolitan (First Half)—Pippifax & Paula—Brown Sisters—Jos E. Bernard & Co.—Anna Chandler. (Last Half)—George & Lily Garden—Jack Kennedy & Co.—Sorrento Quintette—Anna Chandler.

DeKalb (First Half)—Minetti & Sidelli—Fiske & Fallon—Holden & Herron—Mark Linder & Co.—Harry Sykes. (Last Half)—Barnes & Robinson—"Opera la Mode"—Jos. K. Watson—Louise & Mitchell.

Fulton (First Half)—Maxon & Morris—Nada Peters—Jack Kennedy & Co.—Jos. K. Watson—Capt. Kidder & Co. (Last Half)—Minetti & Sidelli—Fiske & Fallon—"Lots & Lots"—Tom Mahoney.

Palace (First Half)—Chappelle & Stanette—Chas. & S. McDonald—Edmunds & Leedom. (Last Half)—Archer & Belford—Bob Mills.

BOSTON, MASS.

Orpheum (First Half)—Melva Sisters—Schoen & Walton—Tom Davies & Co.—Zuhn & Dries—Trowville Sisters. (Last Half)—Scamp & Scamp—Edah Deldridge Trio—Chas. Mack & Co.—Hawthorne & Anthony.

BALTIMORE, MD.

Hippodrome—Two Lillies—Palermo Duo—Vine & Temple—Dan Rae & Co.—Cook & Lorens—Royal Gascoynes.

FALL RIVER, MASS.

Bijou (First Half)—Scamp & Scamp—Edah Deldridge Trio—Chas. Mack & Co.—Hawthorne & Anthony. (Last Half)—Melva Sisters—Schoen & Walton—Tom Davies & Co.—Zuhn & Dries—Trowville Sisters.

HAMILTON, CAN.

Loew's—Standard Duo—Largay & Snee—Douglas Flint & Co.—Jimmy Britt—"Revue DeVogue."

MONTREAL, CAN.

Loew's—Parise—Merrle Prince & Girls—"Don't Lie to Mama"—Wilson Bros.—Ginham Four.

NEW ROCHELLE, N. Y.

Loew's—Frank & Rae Warner—Francis & Demar—Maxwell Quintette. (Last Half)—Russ, LeVan & Sully—"Why Worry."

PROVIDENCE, R. I.

Emery (First Half)—Reed & Whiting—Calvin & Thornton—"Everything But Truth"—Jack & Tommy Weir—Lorades. (Last Half)—LeVeaux—Flo & Ollie Walters—"Big Surprise"—Capt. Barnett & Son—Donald Sisters.

SPRINGFIELD, MASS.

Palace (First Half)—"Big Surprise"—Capt. Barnett & Son—Donald Sisters. (Last Half)—Al Burton's Revue—"Everything But Truth"—Jack & Tommy Weir—The Loradoes.

TORONTO, CAN.

Yonge Street—Stone & Boyle—Chas. B. Lawlor & Daughter—Guy Woodward & Co.—Buddy Walker—Cabaret De Luxe.

PANTAGES CIRCUIT

BUTTE, MONT.

Pantages (First Half)—Hill, Tivoli & Hill—Bailey & Austin—Regal & Mack—Sherman, Van & Hyman—"Oh, Charmed."

CALGARY, CAN.

Pantages—"Oh That Melody"—Mr. and Mrs. Norman Phillips—Swan & Clifford—Kinzo—Nan Gray.

DENVER, COLO.

Pantages—Davis Jamieson—"An Arabian Night"—Hallen & Hunter—Misses Parker—Creighton, Belmont & Creighton—Sully Rogers & Sully.

GREAT FALLS, MONT.

Pantages (First Half)—Holmes & LeVere—Wm. Flemen & Co.—Thos. Potter Dunn—"Revue Boquet"—Worden Bros.—"Whittier's Barefoot Boy."

KANSAS CITY, MO.

Pantages—Leonard Brown & Co.—Beeman & Anderson—Geo. M. Rosener—The Follies—Henry & Moore—Singer's Midgets.

LOS ANGELES, CAL.

Pantages—Tom H. Rogers—"Temptation"—Ross-Wyse & Co.—"Finders-Keepers"—Dot Oatman—Curtis' Canines.

MINNEAPOLIS, MINN.

Pantages—The Owl—Manning, Feeney & Knowles—Tom Edwards & Co.—Reeves & Gaynor Sisters—The Youngers.

OAKLAND, CAL.

Pantages—Galletti's Baboons—Tally & Harty—Denishan Dancers—Billy Elliott—Eastman Trio—Reddington & Grant.

OGDEN, UTAH.

Pantages (Three Days)—Hoosier Girl, McHenry & Dean—Richard the Great—Jimmy Lyons—Dot & Alma Wilson—Dura & Feely.

PORTLAND, ORE.

Pantages—"Stockings"—DeMichelle Bros.—"Mile a Minute"—Hooper & Burkhardt—Winton Bros.

SAN FRANCISCO, CAL.

Pantages—"Ocean Bound"—Eddie Ross—"World in Harmony"—Anderson & Rean—Mahoney & Rogers—"Fashions DeVogue."

SAN DIEGO, CAL.

Pantages—Three Bartos—"Quakertown to Broadway"—Al Wohlman—Marion Munson & Co.—Emily Darrell & Co.—Coscia & Verdi.

SPOKANE, WASH.

Pantages—"Help, Police"—Cameron, Gaylord & Co.—Detective Keene—American Hawaiian Trio—Kremka Bros.

SEATTLE, WASH.

Pantages—Olives—Britt Wood, Octavia Handworth & Co.—Follis Sisters & LeRoy—Zeno Dunbar & Jordan.

SALT LAKE CITY, UTAH.

Pantages—Handicap Girls—Hoyt Hyams Trio—Patricola—Howard & White—Ward & Cullen—Archie Ouri.

TACOMA, WASH.

Pantages—Kuma Four—Empire Comedy Four—Josie Flynn's Minstrels—Fennell & Tyson—Polly Dassi & Co.

VANCOUVER, CAN.

Pantages—"He's a Devil"—Miller Packer & Selz—Jackie & Billy—Wheeler & Potter—Red Fox Trot—The Norvellos.

WINNIPEG, CAN.

Pantages—Great Leon—King & Harvey—Morse, Moon & Co.—McShane & Hathaway—Juggling Nelson.

DALLAS, TEX.

Jefferson—Herbert Lloyd & Co.—Simpson & Dean—Lander Stevens & Co.—Denny & Dunnigan—Walsh & Bentley.

HOUSTON, TEX.

Prince—Dancing Girl of Delhi—Needles Fagin & Co.—Mr. & Mrs. Perkins Fisher—Sol Berns—Rose & Ellis.

OKLAHOMA CITY, OKLA.

Liberty—"Follies"—Prince & Bell—Billy Batchelor Trio—Henry & Moore—Beeman & Anderson.

SAN ANTONIO, TEX.

Royal—Alexander Bros. & Evelyn—Peacock Alley—Donovan & Lee—Moore & Rose—Alexandria.

WACO, TEX.

Orpheum—"Over There"—McConnell & Simpson—Dianna Bonnar—Coleman & Ray—Gaston Palmer.

POLI CIRCUIT

BRIDGEPORT, CONN.

Pau's—"Heart's of the World."

Plaza (First Half)—Flager & Malia—Ernie Antonio Trio. (Last Half)—Brown & Demont—"Bachelors Romance."

HARTFORD, CONN.

Poli's (First Half)—Frank Hartley—Brown & Demont—Eva Shirley—Wm. Le Maire & Co.—Mack & Vincent—Clayton. (Last Half)—Frawley & West—Winchell & Green—Harmon & O'Connor—Garden Belles—Joe Martini—Clayton.

NEW HAVEN, CONN.

Bijou (First Half)—Walthour Duo—Nick & Lyda Russell—The Dartos. (Last Half)—Flager & Malia—Dickins, McCarthy & Everett—Eva Shirley—Fern, Bigelow & King.

Palace (First Half)—Three Sports—Byron Totten & Co.—Belle Montrose—Palfrey, Hall & Brown. (Last Half)—"Birds of a Feather"—Armstrong & James—Chas. Edwards Trio—Mack & Vincent.

SPRINGFIELD, MASS.

Palace (First Half)—Fern, Bigelow & King—Amanda Gray—Goone & Albert—Le Grohs—Harmon & O'Conner. (Last Half)—Frank Hartery—Hilton & Rogers—Doris Lester Trio—Ward & Pryor—"Nowadays"—Palfrey, Hall & Brown.

SCRANTON, PA.

Poli's—Reverses with Wilkes-Barre, Pa.

WILKES-BARRE, PA.

Poli's (First Half)—Lorner Girls—Ben & Hazel Mann—Sampsell & Leonhard—Moss & Freye—Hill & Ackerman. (Last Half)—Harry & Grace Ellsworth—Ed. F. Renard & Co.—Bernard & Termini—Five Mori Bros.

WATERBURY, CONN.

Poli's (First Half)—Frawley & West—Winchell & Green—Melani Five—Dinkins, McCarthy & Everett—"Nowadays"—Garden Belles. (Last Half)—Amanda Gray—Le Grobs—Belle Montrose—Ernie Antonio Trio.

WORCESTER, MASS.

Poli's (First Half)—Chas. Edwards Trio—Doris Lester Trio—Ward & Pryor. (Last Half)—Wm. Le Maire & Co.—Gonne & Albert—"Three Sports."

Plaza (First Half)—Lily Maher—Armstrong & James—"Bachelor's Romance." (Last Half)—Nick & Lyda Russell—Byron Totten & Co.

W. V. M. A.

ALTON, ILL.

Hippodrome (First Half)—Marker & Schenck—Dining Car Minstrels. (Last Half)—June Mills—Zara Carmen Trio.

BILLINGS, MONT.

Babcock (Sept. 8)—Wichman—King & King—Rialto Quartette—Ross & Porter—The Pearson Trio—Hamlin & Mack. (Sept. 12)—Tudor & Stanton—La Morrow Bros.—Gaffney & Dale—American Opera Trio—Jeannette Spellman—Lates Brothers.

BUTTE, MONT.

Peoples Hippodrome (Sept. 8-10)—The Larcionos—Dressler & Wilson—Simpson & Moore—Adolpho—All Star Quartette—Jack Levy & Girls. (Sept. 11-14)—Wichman—King & King—Rialto Quartette—Ross & Porter—The Pearson Trio—Hamlin & Mack.

BLOOMINGTON, ILL.

Majestic (First Half)—Monroe & Grant—Four Buttercups—The Mayor & The Manicure—Jas. Cullen—Olivotti, Moffett & Claire. (Last Half)—"The Yankee Princess."

BELLEVILLE, ILL.

Washington (First Day)—King & Brown—Lawrence & Edwards—Geo. & May LaFevre. (Last Half)—E. J. Moore & Co.—Marker & Schenck—Dining Car Minstrels.

CAMP LEWIS, WASH.

Orpheum (Sept. 8-11)—The Zelinos—Janis & Gaffney—Martelle—Dennis Sisters—Big Jim—O'Rourke & Atkinson. Sept. 12-14)—Deo Data & Co.—Moore & Grey—Tom & Pearl Almond—Ward Baker & Co.—Burke & Lee—Demitrescu Dunham Troupe.

CHAMPAIGN, ILL.

Orpheum (First Half)—Tyler & St. Clair—Nadell & Follette—Carroll Pierlot & Co.—Irving & Ward—Aeroplane Girls. (Last Half)—Two Vagrants—Robert & Robert—Ruth Roden—Great Golden Troupe.

CEDAR RAPIDS, IA.

Majestic (First Half)—George & Toney—Cahill & Romaine—Brown's Highlanders—Geo. Mack—Kluting's Entertainers. (Last Half)—James Watts & Co.—Claire Hanson & Four—Guerro & Carmen—Bill Robinson—Everett's Monks.

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"Eyes of Youth"—Bronx Opera House, 9-14.
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"Friendly Enemies"—Hudson, N. Y., indef.
"Friendly Enemies"—Plymouth, Boston, indef.
"Fiddlers Three"—Cort, N. Y., indef.
"Forever After"—Central, N. Y., indef.
"Getting Together"—Loew's 7th Ave., N. Y., 16-22.
"Girl Behind the Gun, The"—Forrest, Philadelphia, last week.
"Going Up"—Liberty, N. Y., indef.
"Head Over Heels"—Cohan, indef.
"Hitchy Koo"—Colonial, Boston, Sept. 2-14.
"Jonathan Makes a Wish"—Princess, N. Y., indef.
"Jack o' Lantern"—Colonial, Chicago, indef.
"Keep Her Smiling"—Astor, N. Y., indef.
"Lombard, Ltd."—Cort, Chicago, indef.
"Leave It to Jane"—Chestnut Str. O. H., Philadelphia, indef.
"Lightnin' "—Gayety, N. Y., indef.
"Little Teacher, The"—Standard, N. Y., 9-15.
"Little Bit Old Fashioned, A"—Hollis, Boston, indef.
"Maid of the Mountains, The"—Casino, N. Y., indef.
"Man Who Stayed at Home, The"—Loew's 7th Ave., N. Y., 9-15.
"Mr. Barnum"—Criterion, N. Y., indef.
"Maytime"—Shubert, Boston, indef.
"Nancy Lee"—Garrick, Philadelphia, indef.
"Not With My Money"—Broad, Phila., 16-30.
"Naughty Wife, The"—Great Barrington, Mass., 11; Norwalk, Conn., 12; Taunton, Mass., 13; Newport, R. I., 14; Camp Deven, 16-18.
"Oh, Lady, Lady"—Ye Wilbur, Boston, indef.
"Oh, Look"—La Salle, Chicago, indef.
"One of Us"—Bijou, N. Y., indef.
"Over Here"—Fulton, N. Y., indef.
"Otis Skinner"—Washington, D. C., 9-14.
"Phoebe Pretends"—Broad, Philadelphia.
"Polly with a Past"—Powers, Chicago, indef.
"Passing Show"—Winter Garden, indef.
"Parlor, Bedroom and Bath"—Park Sq., Boston, indef.
Patton, W. B. (Frank B. Smith, Mgr.)—Tipton, Ia., 9; Anamosa, 10.
"Penrod"—Globe, N. Y., indef.
Robson, May—Hollis, Boston, indef.
"Rainbow Girl"—Illinois, Chicago.
"Sammy Girl, My" (Kilroy-Britton)—Elbrador, 12; New Hampton, 13; Iowa Falls, 14; Marshalltown, 15; Hampton, 16; Forest City, 17.
San Carlo Grand Opera Co.—Shubert, N. Y.
"Sunny South" (J. C. Rockwell)—Valleyfield, Que., 11; Orenstown, Que., 12; Harwich, Que., 13; Maxville, Ont., 14; Hawkesbury, Ont., 16; Van Klub Hill, Ont., 17-18; Alexandia, Ont., 19.
"She Walked in Her Sleep"—Playhouse, N. Y., indef.
A. P. Smith—Texico, N. M., 5-6; Panhandle, Tex., 9-10; Portales, N. M., 3.
"Sinbad"—Century, N. Y., indef.
"Some Night"—Tremont, Boston, indef.
"Someone in the House"—Knickerbocker, N. Y., indef.
"Tiger Rose"—Manhattan O. H., N. Y., indef.
"Three Faces East"—Cohan & Harris Theatree, N. Y., indef.
"Tailor Made Man"—Grand, Chicago, indef.
"Turn to the Right"—Olympic, Chicago, indef.
"Uncle Tom's Cabin" (Anderson Co.)—Monroe, 11; Monmouth, 12; Machias, 13; Barton, Vt., 14; Brattleboro, 16; East Hardwich, 17; Manchester, 18; Morrisville, 19; Northfield, 20; Sheldon, 21; Springfield, 23; Woodstock, 24.
"Under Orders"—Eltinge, N. Y., indef.
"Very Good, Young Man, A"—Plymouth, N. Y., indef.
"Where There Is a Will"—Globe, Phila., indef.
"Watch Your Neighbor"—Shubert, N. Y., indef.
"Where Poppies Bloom"—Republic, N. Y., indef.
"Why Worry"—Harris, N. Y., last week.
"Woman on the Index"—18th St., N. Y., indef.
"Yes or No"—Shubert-Riviera, N. Y., 16-22.
"Zeigfeld Midnight Frolic"—New Amsterdam Roof, indef.
"Ziegfeld Follies"—New Amsterdam, N. Y., last week.

STOCK

Alcazar Players—San Francisco, indef.
Albee Stock—Providence, R. I., indef.
Alcazar Players—Alcazar Theatre, Portland, Ore., indef.
Blaney Stock Co.—Colonial, Baltimore, indef.
Blaney Stock Co.—Cleveland, O., indef.
Brownell-Storke Co.—Dayton, O., indef.
Bishop Players—Oakland, Cal., indef.
Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
Cooper Baird Co.—Zanesville, O., indef.
Crown Theatre Stock Co. (Ed. Rowland)—Chicago, indef.
Corson Stock Co.—Chester Playhouse, Chester, Pa.
Dominion Players—Winnipeg, Manitoba, Can., indef.
Emerson Players—Lowell and Haverhill, indef.
Empire Players—Salem, Mass., indef.
Enterprise Stock Co.—Chicago, indef.
Enterprise Stock Co.—Green Bay, indef.
Fassett Stock Co., Lyric, Hamilton, Can., indef.
Grand Theatre Stock Co.—Tulsa, Okla., indef.
Gardiner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
Glaser, Vaughan—Rochester, N. Y., indef.
Hippodrome Stock Co.—Oakland, Cal., indef.
Hyperion Players, New Haven, Conn., indef.
Hudson Theatre Stock Co.—Union Hill, N. J., indef.
Howard-Lorn Stock—National, Englewood, Ill., indef.
Harrison-White Stock, Bijou, Quincy, Ill., indef.
Holmes, W., Hodge—Lyceum, Troy, N. Y., indef.
Jewett, Henry, Players—Copley, Boston, indef.
Keith Stock—Columbus, O., indef.
Lawrence Players—Majestic, San Francisco, Cal., indef.
La Salle Stock—Orpheum, Philadelphia, indef.
Liberty Stock—Stapleton, S. I., indef.
Liberty Players—Norumbega Park, Boston, indef.
Liberty Players—Strand, San Diego, Cal.
Lilley, Ed. Clark, Stock—Samuel's O. H., Jamestown, N. Y., indef.
Majestic Players—Butler, Pa., indef.
Minturn Stock Players—Milwaukee, Wis., indef.
Moses & Johnson Stock—Stapleton, N. Y., indef.
Morosco Stock—Los Angeles, indef.
Martin, Lewis, Stock Co.—Fox, Joliet, Ill.
Oliver Otis Players (Harry J. Wallace, mgr.)—Colorado Springs, Colo., indef.
Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
Permanent Players—Lyceum, Paterson, N. J., indef.
Peck, Geo.—Opera House, Rockford, Ill., indef.
Poll Players—Bridgeport, Conn., indef.
Poll Stock—Poli's, Hartford, Conn., indef.
Phelan, E. V., Halifax, N. S., indef.
Pollack, Edith, Stock Co.—Diamond, New Orleans, indef.
Savoy Players—Hamilton, Can., indef.
Strand Players, Hoboken, indef.
Somerville Players—Somerville, Mass., indef.
Shubert Stock—Shubert, St. Paul, Minn., indef.
Sned-E-Kerr Co.—Salem, Ore., indef.
Trent Players—Hoboken, N. J., indef.
Williams, Ed., Stock—Orpheum, Elkhart, Ind.
Wilkes Players—Wilkes, Salt Lake City, indef.
Wilkes Players—Seattle, Wash., indef.
Wilson, Tom—Morgan, Grand, Sharon, Pa.
Wallace, Morgan, Stock—Grand, Sioux City, Ia., indef.
Wallace, Chester, Stock Co.—Majestic, Butler, Pa.
Woodward Stock Co.—Denham, Denver, Colo.
Williams, Ed., Stock Co.—Sipe, Kokomo, Ind., indef.
Walsh Stock Co.—Majestic, Providence, R. I.
Wigwam Stock Co.—Wigwam, San Francisco, indef.
Walker, Stuart, Players—indef.

ARMY CAMP CIRCUIT

Camp Custer, Mich. (E. W. Fuller, mgr.)—Acme Vaudeville Co.
Camp Devens, Mass.—"The Naughty Wife," "When Dreams Come True."
Camp Dix, N. J. (W. O. Wheeler)—Maude Tiffany, "Fair and Warmer."
Camp Dodge, Ia. (Julian Anhalt)—Vaudeville and Pictures.
Camp Gordon (Percy Weadon, mgr.)—Pictures, "Miss Manhattan."
Camp Grant, Ill. (George J. Breinig)—Mercedes' All-Star Vaudeville.
Camp Jackson, S. C. (John F. Farrell)—Pictures, "Charlie's Aunt."
Camp Lee, Va. (C. D. Jacobson)—"Flo, Flo," "Some Baby," Pictures.
Camp Meade, Md. (Charles E. Barton)—"Mimic World," Maude Tiffany & Co.
Camp Merritt, N. J. (Harry S. Blaney)—"The Little Teacher," "Hearts of the World," local show.
Camp Pike, Ark. (H. N. Winchell)—Pictures and Vaudeville.
Camp Sevier, S. C. (mgr. not given)—Al. Field's Minstrels, "Miss Manhattan," Pictures.
Camp Sheridan, Ala. (Lt. Gavin Harris)—Pictures and Vaudeville.
Camp Sherman, Ohio (Frank J. Lea)—"Out There," Pictures, Ingram.
Camp Taylor, Ky. (Aubrey Stauffer)—Musical Stock Company.
Camp Upton, L. I. (George L. Miller)—"Love Mill," "Naughty Wife," "Boomerang."

BURLESQUE
COLUMBIA CIRCUIT

Al Reeve's Big Show—Olympic, Cincinnati, 9-14; Chicago, 16-21.
Best Show in Town—Gayety, Detroit, 9-14; Gayety, Toronto, 16-21.
Beauty Trust—Lyric, Dayton, O., 9-14; Olympic, Cincinnati, 16-21.
Behman Show—Empire, Toledo, 9-14; Lyric, Dayton, 16-21.
Bon Tons—Grand, Hartford, Ct., 9-14; Jacques, Waterbury, Ct., 16-21.
Bostonians—Gayety, Buffalo, N. Y., 9-14; Gayety, Rochester, 16-21.
Bowery Burlesquers—Hurtig & Seamon's, New York, 9-14; Casino, Brooklyn, 16-21.
Burlesque Review—Empire, Brooklyn, 9-14; open 16-21; Orpheum, Paterson, 23-28.
Burlesque Wonder Show—lay off, 9-14; Orpheum, Paterson, 16-21.
Ben Welch Show—Gayety, Kansas City, 9-14; lay off, 16-21; Gayety, St. Louis, 23-28.
Cheer Up, America—Orpheum, Paterson, N. J., 9-14; Majestic, Jersey City, 16-21.
Dave Marion's—Miner's, 149th St., New York, 9-14; Bridgeport, 19-21.
Follies of the Day—Boston, 9-14; Columbus, New York, 16-21.
Girls De Looks—Empire, Newark, 9-14; Casino, Phila., 16-21.
Golden Crooks—Chicago, 9-14; Gayety, Detroit, 16-21.
Girls of the U. S. A.—Gayety, Washington, 9-14; Gayety, Pittsburgh, 16-21.
Hip, Hip, Hooray—Gayety, Rochester, 9-14; Bastable, Syracuse, 16-18; Lumberg, Utica, 19-21.
Hello America—Chicago, 9-14; Berchell, Des Moines, Iowa, 15-18.
Harry Hastings Show—Bridgeport, 12-14; Colonial, Providence, 16-21.
Irwin's Big Show—Boston, 9-14; Grand, Hartford, Ct., 16-21.
Lew Kelly and His Own Show—Empire, Albany, 9-14; Boston, 16-21.
Liberty Girls, Casino, Phila., 9-14; Miner's Bronx, New York, 16-21.
Mollie Williams Show—Colonial, Providence, 9-14; Boston, 16-21.
Maids of America—Majestic, Jersey City, 9-14; People's, Phila., 16-21.
Majestic—Gayety, Pittsburgh, 9-14; Youngstown, O., 16-18; Akron, 19-21.
Merry Rounders—Palace, Baltimore, 9-14; Gayety, Washington, 16-21.
Million Dollar Dolls—Star, Cleveland, 9-14; Empire, Toledo, O., 16-21.
Oh, Girl—Bastable, Syracuse, 9-11; Lumberg, Utica, 12-14; Gayety, Montreal, Can., 16-21.
Puss, Puss—Orpheum, Omaha, 7-13; Gayety, Kansas City, 16-21.
Roseland Girls—Youngstown, O., 9-11; Akron, 12-14; Star, Cleveland, 16-21.
Rose Sydell's Own Show—Gayety, St. Louis, 9-14; Chicago, 16-21.
Sam Howe's Show—Columbia, New York, 9-14; Empire, Brooklyn, 16-21.
Sight Seers—Des Moines, Iowa, 8-11; Gayety, Omaha, Neb., 14-20.
Social Maids—Peoples, Phila., 9-14; Palace, Baltimore, 16-21.
Sporting Widows—Jacques, Waterbury, Ct., 9-14; Hurtig & Seamons, New York, 16-21.
Star & Garter Show—Casino, Brooklyn, 9-14; Empire, Newark, 16-21.
Step Lively Girls—Gayety, Montreal, Can., 9-14; Empire, Albany, N. Y., 16-21.
Twentieth Century Maids—lay off, 9-14; Gayety, St. Louis, 16-21.
Watson's Beef Trust—Gayety, Toronto, Can., 9-14; Gayety, Buffalo, 16-21.

AMERICAN CIRCUIT

American—Camden, N. J., 9-11; Wrightstown, 12-14; Bristol, Pa., 16; Easton, 17; Wilkes-Barre, 18-21.
Auto Girls—Gayety, Baltimore, 9-14; Lyceum, Washington, D. C., 16-21.
Aviator Girls—Star, Toronto, Ont., 9-14; Garden, Buffalo, 16-21.
Beauty Revue—Lyceum, Washington, 9-14; Trocadero, Philadelphia, 16-21.
Big Review—Gayety, Brooklyn, 9-14; National Wintergarden, New York, 16-21.
Blue Birds—Garden, Buffalo, 9-14; Empire, Cleveland, 16-21.
Broadway Belles—Gayety, Louisville, 9-14; Lyceum, Columbus, 16-21.
French Frolics—Majestic, Indianapolis, 9-14; Gayety, Louisville, 16-21.
Follies of Pleasure—Trocadero, Phila., 9-14; Wrightstown, N. J., 15-18; Camden, 19-21.
Frolics of the Night—Victoria, Pittsburgh, 9-14; Penn Circuit, 16-21.
Girls from the Follies—Wilkes-Barre, 11-14; Scranton, 16-21.
Grown Up Babies—Sioux City, Iowa, 8-10; Century, Kansas City, 13-20; Quincy, Ill., 21.
Girls from Joyland—Wrightstown, 9-11; Camden, 12-14; Trenton, N. J., 19-21.
Hello Paree—Gayety, Milwaukee, 9-14; Gayety, Minneapolis, 16-21.
High Flyers—Gayety, Philadelphia, 9-14; Camden, 16-18.
Innocent Maids—Plaza, Springfield, Mass., 9-14; Howard, Boston, 16-21.
Jolly Girls—National Wintergarden, New York, 9-14; Gayety, Philadelphia, 16-21.
Lid Lifters—Cadillac, Detroit, 9-14; Englewood, Chicago, 16-21.
Midnight Maidens—Niagara Falls, 11-14; Star, Toronto, Ont., 16-21.
Mile-A-Minute Girls—Worcester, 9-14; Gayety, Brooklyn, 16-21.
Military Maids—Star, St. Paul, 9-14; Sioux City, Iowa, 16-18; Century, Kansas City, 23-28.
Mischief Makers—Star, Brooklyn, 9-14; Olympic, New York, 16-21.
Monte Carlo Girls—Empire, Hoboken, 9-14; Star, Brooklyn, 16-21.
Orientals—Schenectady, 11-14; Niagara Falls, N. Y., 18-21.
Parisian Flirts—Olympic, New York, 9-14; Plaza, Springfield, Mass.
Pennant Winners—Penn Circuit, 9-14; Gayety, Baltimore, 16-21.
Pacemakers—Cort, Wheeling, 9-10; Victoria, Pittsburgh, 16-21.
Pirates—Century, Kansas City, 7-13; Quincy, Ill., 14; Standard, St. Louis, 16-21.
Pat White's Show—Gayety, Minneapolis, 9-14; Star, St. Paul, 16-21.
Paris By Night—Empire, Cleveland, O., 9-14; Cadillac, Detroit, 16-21.
Razzle Dazzle Girls—Nesbit, Scranton, Pa., 9-14; Schenectady, N. Y., 18-21.
Record Breakers—Lyceum, Columbus, O., 9-14; Wheeling, W. Va., 16-18.
Social Follies—Howard, Boston, 9-14; Worcester, Mass., 16-21.
Speedway Girls—Englewood, Chicago, 9-14; Crown, Chicago, 16-21.
Tempters—Crown, Chicago, 9-14; Gayety, Milwaukee, 16-21.
Trail Hitters—Wrightstown, 8-11; Trenton, 12-14; Empire, Hoboken, 16-21.
World Beaters—Standard, St. Louis, 9-14; Terre Haute, Ind., 15; Majestic, Indianapolis, 16-21.

PENN CIRCUIT

Uniontown, Pa.—Monday.
McKeesport—Tuesday.
Johnstown—Wednesday.
Altoona—Thursday.
Open—Friday.
York—Saturday.

TABLOIDS

Empress Musical Comedy Co.—Empress, Duluth, Minn., indef.
Ketts' Musical Comedy Revue—Orpheum, Grand Rapids, Mich., indef.
Lord & Vernon Musical Comedy Co.—Gem, Little Rock, Ark., indef.
Lee, James P., Musical Comedy Co.—Strand, San Antonio, Tex., indef.
Phelps & Cobb's Jolly Pathfinders—Kempner, Little Rock, Ark., indef.
Valentine's Tex., Quality Maids—Deandi, Amarillo, Tex., indef.
"Winter Garden Follies"—Rivoli, Ybor City, Fla., indef.

MINSTRELS

American Minstrels (Gus Hill's)—Stroudsburg, Pa., 9; Allentown, 10-11; Easton, 12; Trenton, N. J., 13-14; Lebanon, Pa., 16; Harrisburg, 17; Kinstown, 18; Hartingdale, 19; Phillipsburg, 20; Cumberland, 21.
Coburn's, J. A.—Dayton Beach, Fla., indef.
Fields, Al. G., Greater Minstrels—Greenville, S. C., 16; Charlotte, N. C., 17; Winston-Salem, 18; Greensboro, 19; Durham, 20; Lynchburg, Va., 21; Camp Lee, Va., 22; Richmond, Va., 23-25; Norfolk, Va., 26-28.
Murphy's Minstrels (John Murphy, mgr.)—Atlantic City, N. J., indef.
O'Brien's Minstrels—Hornell, N. Y., 9; Olean, N. Y., 10, Bradford, Pa., 11; Franklin, Pa., 12; Butler, 13; Sharon, 14; Beaver Falls, 16; East Liverpool, 17; Alliance, 18; Canton, 19; Mansfield, 20; Lima, O., 21.
Rabbit Foot (F. S. Wolcott, mgr.)—Port Gibson, Miss., indef.

BANDS

Arken's Jazz Band—Lakewood Park, Waterbury, Conn., indef.
Covallo's Band—Marigold Gardens, Chicago, indef.
Masten's, Harry—Ft. Deposit, Md., indef.
Neel's, Carl—Ft. Deposit, Md., indef.
Victor's—Coney Island, indef.
Broadway Ladies' Orchestra—Blashes Theatree, Wildwood, N. J., indef.

MISCELLANEOUS

La Shea's, Herbert, Attractions—Bijou, Corning, N. Y., indef.
Mysterious Smith Co.—Panhandle, Tex., 9-10; Shamrock, Tex., 11-12; San, Okla., 13-14.

CARNIVALS

Bronx International Exposition—West Farms, N. Y., indef.
Jones, Johnny J. Show—Decatur, Ill., 26-31.
Olympian Shows—Milwaukee, Wis., indef.
People's Exposition Shows—Mission Hill, S. D., indef.
Wortham Show—Spokane, Wash., 2-7.
Roberts Show—Barbourville, Ky., 2-7.
Washburn Show—Hartford, Conn., 2-7.
Williams Show—Moncton, N. B., Can., 2-7.

CIRCUSES

Barnum & Bailey—Sacramento, Cal., 5; Oakland, 6; Frisco, 7-8-9.
Ringling Bros.—Evansville, 9; Mattern, 10; Alton, 11; East St. Louis, 12; Carbondale, 13; Cairo, 14; Memphis, 16.
Sells-Floto—Horton, Kans., 4; Fairbury, Neb., 5; Clay Center, Kan., 6; Army City, 7.

WANTED
Midget or Dwarf
not over 3 feet 6 inches, weight not over 68 pounds, to work in a Standard Vaudeville Act. Send photo and salary in first letter to FRANK MILLER, care of Clipper, New York.

CORTEZ & PEGGY
Society and Whirlwind Dancers
CHURCHILL'S—NOW

SKATING DANNY MURPHY

ENGAGED BY T. W. DINKINS AS FEATURED COMEDIAN WITH

THE INNOCENT MAIDS

ENGINEERED BY ROEHM AND RICHARDS

Feeling better than at any time in my short career. Thanks for all good wishes from my many friends.

PLAZA, SPRINGFIELD, THIS WEEK HOWARD, BOSTON, NEXT WEEK

MAX SPIEGEL

PRESENTS

EDDIE CRAWFORD

THAT TRAMP COMEDIAN

WITH HIS BIG "CHEER UP AMERICA" SHOW SOLE AGENTS—ROEHM AND RICHARDS

This Week—Orpheum Theatre, Paterson. Next Week—Majestic, Jersey City

STARS OF BURLESQUE

FLO AND AGNES **STANTON SISTERS** CHAS. BAKER'S TEMPTERS

JUVENILE, WITH CHAS. BAKER'S TEMPTERS **FRED DALE** Direction ROEHM & RICHARDS

PLAYING U. B. O. TIME **DAVE JOHNSON** The Boy with the Talking Feet AGENT NAT SOBEL

Prima Donna Grown Up Babies **JEAN DE LISLE** Direction BILLY VAIL

Theatrical Operating Co. Presents **CLIFF BRAGDON** With Million Dollar Dolls

INGENUE PRIMA DONNA **GERTRUDE RALSTON** CHAS. BAKER'S HIGH FLYERS

SECOND SEASON SOUBRETTE TEMPTERS **DOLLY WINTERS** AND SID WINTERS IN IRISH

PRIMA DONNA ROSELAND GIRLS **ESTHER IRWIN WOOD** MANAGEMENT JAS. E. COOPER

FEATURED **FRED BINDER** WITH "GIRLS FROM THE FOLLIES"

BURLESQUE NEWS

(Continued from page 15 and on 29)

HARRY K. MORTON'S BURLESQUE REVIEW IS BEST HE HAS DONE

Zella Russell has been noted in the past for the beautiful wardrobe she has offered to burlesque patrons. This season's far outshines any she has ever worn. Her gowns and cloaks are gorgeous, her work and fascinating personality pleases.

Miss Russell is again with the "Burlesque Review," and is featured with Harry K. Morton who is funnier than ever this season. He is doing a different line of work.

He had the audience in an uproar of laughter last Tuesday evening at Miner's 149th Street in the Bronx.

Jim Daly is doing second comedy, while Harry Emmerson is character man.

Walter Morrison is better in this show than we have seen him in the past. He sings and talks well and has an extensive wardrobe.

Little Irene Meara is as lovely as ever and puts her numbers over nicely. She has a beautiful wardrobe. The same also can be said of Eleanor Harte, a new prima donna to burlesque. Fay Tunis, as Ala Baba, does nicely.

Jacobs and Jermon have given Morton and Miss Russell a great senic production and a prettily costumed show. In fact this is the best production this firm has ever given burlesque, and it should get the money. It is a great laughing show. Abe Leavett has given it a book worth while, with amusing situations and interesting scenes.—SID.

WANTED AT ALL TIMES
Good Burlesque People
for permanent Stock position. No matinees. Can use a few chorus girls at once. Apply TOM COYNE, Clinton Theatre, Hempstead, L. I., N. Y.

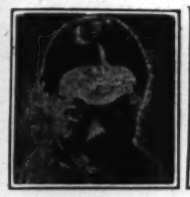
Hotels Catering to the Profession

ALAMAC THEATRICAL HOTEL
Formerly the New Regent
JOS. T. WEISMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hostelry, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

WHILE PLAYING PITTSBURGH
STOP AT THE
HOTEL LIBERTY
Home of the Profession in the center of the theatrical district
MORRIS JAFFE, Proprietor

THE BRISTOL HOTEL
ROCHESTER, N. Y.
W. T. Hassett, Prop. European Plan. Special Rates to the Profession

STARS OF BURLESQUE



ROSCOE AILS
ORIGINATOR ONE-FOOTED SLIDE
Fred Irwin's Big Laugh with Majestics

BABE LAVETTE
Soubrette—Girls from the Follies. Direction—Roehm and Richards

MAE BARLOWE
PRIMA DONNA GIRLS FROM THE FOLLIES

HELEN ANDREWS
SOUBRETTE——BLUE BIRDS

ANNA ARMSTRONG
INGENUE GIRLS FROM THE FOLLIES

LESTER DORSON
Eccentric Nut Juvenile Sam Howe's "Butterflies of Broadway"

BABE REIDY
SOUBRETTE CRESCENT, BROOKLYN, THIS WEEK

CHAS. "RUBE" DAVIS
THE SMILING TRAMP CRESCENT, BROOKLYN, THIS WEEK

BEN DUVAL AND LEE SAM
CAUGHT BY SURPRISE. HARRY HASTINGS BIG SHOW

HARRY J. HOLLIS | **ALICE GUILMETTE**
STRAIGHT | PRIMA DONNA
With Harry Hastings Big Show and Dan Coleman

IDA BLANCHARD
PRIMA DONNA INGENUE MILE-A-MINUTE GIRLS

BILLY BARRY
"CHIP OF THE OLD BLOCK" MILE-A-MINUTE GIRLS

FRANK ANDERSON
Doing Irish—Season 1918-1919 With Chas. Baker's Speedway Girls

DOROTHY DEAN
INGENUE. CHAS. BAKER'S SPEEDWAY GIRLS

KATE PULLMAN
STARRED THIRD SEASON WITH ROSE SYDELL CO.

MAYBELLE GIBSON
PRIMA DONNA AL REEVES SHOW

MABEL MORTON
INGENUE PAT WHITE GAIETY GIRLS

PALMER HINES
RAZZLE DAZZLE OF 1918 HAPPY STRAIGHT FOR HARRY STEPPE

NORMA JEROME
PRIMA DONNA LIBERTY GIRLS

GEO. E. SNYDER
STRAIGHT WITH MAIDS OF AMERICA

ARTHUR PUTNAM
STRAIGHT—with PAT WHITE GAIETY GIRLS

PEGGY BRAUNA
PRIMA DONNA. IRWIN'S MAJESTICS

CLAUD RADCLIFF
Successful—Returned to the Fold
ECCENTRIC MILE-A-MINUTE GIRLS

FRANCES CORNELL
PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

MADALINE BUCKLEY
THE GIRL WITH THE GOLDEN VOICE
WITH JOLLY GIRLS DIRECTION—ROEHM AND RICHARDS

Unhook De Earmuffs? At the Columbia This Week Listen to this U. S. Lingo

CATCH ME HATTIE BEALL

Principal Character Soubrette

DOING BLACK AUG. H. FLAIG

SAM HOWE'S BIG SHOW

A CLEAN UP IN BURLESQUE

STARS OF BURLESQUE

COMEDIAN **LEW LEDERER** "PENNANT WINNERS"

PRIMA DONNA OF QUALITY **BETTY POWERS** MAX SPIEGEL'S CHEER UP AMERICA

HASTINGS' BIG SHOW **MARJORIE MANDEVILLE** DIRECTION HARRY HASTINGS

FEATURED PRIMA DONNA **ADA LUM** BERNSTEIN and LEVEY'S BEAUTY REVUE DIRECTION—ROEHM AND RICHARDS

NEW COMEDIANS IN BURLESQUE AND A BIG HIT RAY **READ and BURNS** CHAS. I. M. WEINGARTEN'S STAR AND GARTER SHOW

ALWAYS FEATURED **GLADYS SEARS** DIRECTION ROEHM and RICHARDS

VERSATILE SOUBRETTE ECCENTRIC COMEDY **GREENWOOD and NELSON** WITH HENRY DIXON'S BIG REVIEW

PRINCIPAL COMEDIAN SECOND SEASON **HARRY SEYON** MAX SPIEGEL'S SOCIAL FOLLIES

THE GOLDEN VENUS **LUCILLE AMES** MAX SPIEGEL'S "CHEER UP, AMERICA" DIRECTION—ROEHM AND RICHARDS

SOUBRETTE 1918-1919 **GRACE HOWARD** CHAS. BAKER'S HIGH FLYERS

GEORGE **SLOCUM** *Tramp* | AT **LIBERTY** PRODUCERS | HARRY **STRATTON** *Jew*

BURLESQUE, STOCK OR ROAD SHOW

Per. address, ROEHM AND RICHARDS, STRAND THEATRE BLDG., NEW YORK

Chas A Fitzgerald. "Girls of U.S.A." 1917-18-19

Direction JOE HURTIG

GEO. T. WALSH

Comedian and Producer Gayety Theatre, Chicago

FRANCES ST. CLAIRE

Prima Donna—Season 1918 Direction—ROEHM & RICHARDS B. F. Kahn Stock Co.

MAY BERNHARDT

COMEDIENNE With Chas. Robinson's Parisian Flirts

JERRY FLEMING

SOUBRETTE Chas. Robinson's Parisian Flirts

CHAS. J. BURKHARDT

The Man with the Funny Slide Featured with Hughie Bernard's Americans

BACK IN BURLESQUE THANKS FOR ALL WELL WISHES

BURLESQUE NEWS

(Continued from pages 15 and 27)

"PARISIAN FLIRTS," WITH AL RAYMO, IS GOOD COMEDY SHOW

Charlie Robinson and his "Big Parisian Flirt" Company, at the Star last week, is a different style of offering than Robinson has given in the past and, so far as a scenic production is concerned, it is about the best he has ever shown us. He has costumed his chorus prettily; each number, of which there are many changes, is new and attractive, the scenery is pleasing to the eyes and in good color scheme.

Al Raymo is again featured this season, in his well known Italian character. He has an individuality of his own. In portraying the role of an Italian, he works most naturally, humoring each line and point for its true worth. His dialect and make up is perfect and his mannerisms take well with the audience. He soon had the house in an uproar, which he carries throughout the show.

Robinson makes his debut about the middle of the first act and does his tramp specialty which was well received last Thursday night. His monologue about the "Wandering Pan Handlers" was put over as only Robinson knows how. He has new material this season. In the last part of the show he is Chief Bull, King of Bull Island, where he manages to keep things speeding around with Raymo as "Wal Yo," his old side kick.

Robinson is a hard worker and is always striving for the betterment of his show. He has always been that way and it is good to see him still on the boards. He is one of the few old time comedians who started in burlesque in the early days of the Empire Circuit who is still active on the stage.

Joe Freels is doing a fast eccentric in the first part and he surely makes good. His line of work took well with the audience. He does a light comedy in the burlesque successfully.

Hal Groves handles an Irish role in the first part and a western character in the burlesque nicely.

Billy Clark is a juvenile. He dresses well and puts his numbers over.

Marion Benson is a valuable character man. He does a monkey, Italian woman and an old man creditably.

May Bernhardt's work stands out this season. She works fast and is a good "straight." In her numbers she is full of "pep." In fact, her work all around is good. She has lost weight since last season, which has improved her looks. Her costumes are pretty, particularly the white gown she wears in the wedding scene. Miss Bernhardt has paid more attention to her wardrobe this season than in the past.

Hallie Randolph is the prima donna. Miss Randolph shows some pretty gowns and works in most of the scenes. She has her share of the numbers.

Jerry Fleming is improving in her work as soubrette, but she still has room for more improvement. She wants to put more action into her work when leading her numbers.

Freda Lehr handles the ingenue role well. She puts her numbers over nicely and wears pretty dresses.

The "kissing" bit was well done by Raymo, Miss Lehr and Benson. Raymo did good work in the "money" bit with Freels and Clark. May Bernhardt put the "bathing" number over well.

In the "Spaghetti Palace," Raymo was the chef with the kitchen on the stage. Raymo is very funny in this scene.

The "necklace" bit went over well as done by Freel, Clark and Miss Randolph.

Bernhardt and Fleming put over a good singing specialty which was generously encored. Miss Bernhardt, as a boy, looks and acts the part.

Robinson has a good show, with plenty of comedy and one that should be treated well by public and press.—SID.

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VAUDEVILLE REVIEWS

(Continued from page 7 and 8.)

MAJESTIC
(Chicago)

Gerard's Monkeys started proceedings at the Majestic with amazing tricks on the swinging trapeze.

Julian Hall displayed ability with saxophone, trombone and dancing. Hall is quite versatile and he won out on merit quite easily.

Una Clayton offered "Keep Smiling," a sketch that contained pathos and comedy and which proved a rare morsel. Miss Clayton is a remarkable artiste and her portrayal of a scrub woman was splendiddly enacted.

Ruth Budd followed. Her daring aerial stunts were offered with amazing ease. The audience held their breath when this artist defied gravitation.

Harry Cooper in "straight" make-up, scored one of the most cordial successes of the afternoon. He told a few stories, but devoted most of his time to songs.

Fritzi Scheff was also one of the big favorites. Miss Scheff devoted her repertoire to the classics and was forced to render repeated encores.

James Watts idled away many moments with a dancing travesty which was truly comical. He caused much laughter and was very deserving.

Courtney Sisters scored the triumph hit of the afternoon with their harmonious syncopation delivered with purely artistic ability. They were the brightest spot on the bill.

Paul Levarre and Brother closed.

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Dell, Bert
Elliott, Max C.
French, Briggs
Moore Hawaiian Trio
Heclow, Chas.
Harrison, H. McK.
Meehan, Harry
Melvin, Bert
Miller, Sam C.
Mullen, Geo. R.
Milton, Robt. H.
Norton, Geo. A.
O'Brien, Mack
Pullen, Chas. L.
Prince, Harry
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Richards, R. T.
Seymour, H.
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Way, Carl
Wilson, Sam B.

LADIES

Armstrong, Dorothy
Bainbridge, Rolinda
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Carrington, Miss A. M.
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Brown, Jane
Bennett, Billy
Clarendon, Anita A.
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Culhane, Lee
Cook, Pearle
Claxton, Loretta
Dale, Violet
Dodge, Marian
Davis, Josephine
Elvera, Anna
Farinella, M.
Gibson, Mae
Gane, Dorothy
Grey, Laurie
Gardiner, Georgia
Hall, Bobby
Hedgon, Myrtle
Hickman, Estella
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Jenkins, Chic
Leighton, Ruth
Lappin, Eva
Leavitt, Jeanette
Lovenberg, Estella
Marguise, Belle
Meredith, Milly
Morrissey, Miss R
Marimont, Peggy
Menzing Mrs. Ralph
Montgomery, Bessie
Richardson, Edna
Reade, Roma
Robertson, Jean
Ralston, Miss G.
Ramsey, Tiny
Salvan, Minnie
Summers, Emoise
Stivers, Anne
West, Katherine
Woods, Bertie
Weston, Ethel
Walker, Mme.
Weston, Joseph

STOCK AND REPERTOIRE NEWS

(Continued from page 12)

DIXON STOCK GIVES "SINNERS"

The stock company at Dixon's Third Avenue Theatre opened its second week last Monday afternoon with "Sinners" as the bill. The company includes Marguerite Fielas, Benedict MacQuarrie, Margaret Calvert, Mercedes Bock, Florence Foster, Tom Gunn, Edith Ketchum, Eugene West, John B. Forris, and Stuart Beebe, director. Stephen G. Champlin is business manager and Martin J. Dixon is manager.

ACTOR MOTORS TO WILKESBARRE

WILKESBARRE, Pa., Sept. 9.—Arthur Vinton, leading man of the new stock company being installed at the Majestic Theatre, arrived in town today, having motored in his car from Portland, Me., where he closed recently with the E. V. Phelan stock company.

EMMY MARTIN JOINS POLI

NEW HAVEN, Conn., Sept. 4.—It is Emmy Martin, not Isabelle, who is the second woman of the Hyperion Players. Miss Martin closed as second woman on Aug. 31 with the Poli Stock at Waterbury, Conn., and came directly to the Hyperion.

BYERS CLOSES PARK SEASON

SIOUX CITY, Ia., Sept. 7.—The Fred Byers Stock Company closed tonight its twelfth and last week at the Keystone Park, Waverly, N. Y., and after a few weeks of fair dates will go to a new stock location for the Winter. The company played twelve exceptionally good weeks and ran good bills. "The Frame-Up" and "The Dangers of Innocents" were put on for the closing night and capacity business ruled. The company, numbering ten people, includes: Wallace Roberts, leading man; Alex Guinn, heavies; T. C. McDonough, characters; N. E. Actley, character comedian; Fred Byers, comedian; Lyman Gray, scenic artist and general business; Floy Mann, leading woman; Ora Vanning, ingenue; Myrta Eyfeith, general business, and Mary Ames, general business. Six members of the Byers Stock Company last season are now with the colors. They are: Bert B. Bruce, Company C, Engineers; C. A. Berg, 394th Field Artillery; Joseph Tonetti, Company C, 342d Infantry, Camp Upton, N. Y.; Jack Anders, Camp Lee, Va.; Barey Townsley, Somewhere in France; Cato Mann, Training Radio Station, Sioux City, Ia.

DEATHS IN THE PROFESSION

ALFRED M. DE LESSER, former actor, died Monday morning in a Brooklyn, N. Y., sanitarium. He was stricken with paralysis late last Saturday night. Of recent years, Mr. De Lesser had not been identified with the theatrical business, but held a position with the Ajax Tire Company in Brooklyn. His home was in Flatbush. He was about fifty-five years old and for many years was an actor of distinction. He is best remembered, perhaps, as the star of a play called "Captain Buck." Mr. De Lesser was a member of Pacific Lodge, No. 233, of Masons, under whose auspices funeral services will be held at the Masonic Temple tomorrow (Thursday) afternoon at 1:30 o'clock.

WILLIAM G. BRYSON, an actor, has died at his home in Boston from heart failure. The deceased, who was forty-one years of age, started in show business about eighteen years ago in vaudeville with the Elinore Sisters. Later, he was a member of several travelling Repertoire companies. During the last two seasons he retired from the speaking stage and acted as advance agent last season, being agent for the Gladys Klark Co. He is survived by his wife, a brother and a sister.

OSCAR SPIRESCU, conductor of the Strand Symphony Orchestra and well known internationally as a conductor of symphony orchestras, died late Saturday night at his home, 305 West Forty--Fifth street. Following an autopsy performed at the Bellevue morgue, Dr. Benjamin Schwartz rendered the verdict that death was caused by chloroform poisoning. Before joining the Strand, Mr. Spirescu had been conductor of the Boston Symphony Orchestra, the Manhattan Symphony Orchestra and for Isadora Duncan. He leaves a wife, who lives here and several children in Roumania, his native land.

SERGT. JERRY CLAYTON, well known in vaudeville and to the patrons of the New York Hippodrome, was killed, August 15, with the American Army on the Vesle, in France.

EMMA GRIFFIN, of the Griffin Sisters, died August 28, at their home in Chicago, Ill., after an illness of several weeks. The deceased was born forty-four years ago in Louisville, Ky., and made her first appearance on the stage with her sister Mabel at Kohl and Middleton's Museum, Chicago. Later, they became members of John W. Isham's Octoroon Company, headed by Fred J. Piper and Madame Flower, the "Brown Melba." From this they went into vaudeville, where they had been for a number of years. The funeral occurred September 3.

HENRY HAMILTON, the dramatic author, died September 4, at the Haven, Seagate, London, Eng. He was born in Nunhead, Surrey, England, and was educated at Christ's Hospital. He made his stage debut in 1875 in Scotland, afterward appearing on the London stage at the Lyceum Theatre. Later, he appeared at Drury Lane. He retired from the Stage in 1886. For a number of years before his retirement he wrote plays, his first being "A Shadow Sceptre," in blank verse, which was produced in Edinburgh, Scotland. Among his adaptations were "Moths" and "La Tosca." He was the author of a number of musical plays, among which were "The Duchess of Dantzig," "Veronique" and "Autumn Manoeuvres." In collaboration with others, he wrote "The Armada," "The Derby Winner," "The White Heather," "The Great Ruby," "The Whip," "The Sins of Society" and "Sealed Orders."

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Albert Dwight Wants

Young Ingenue, General Business Woman and 3 General Business Men for production State lowest salary and enclose late photo if you expect consideration. Bert Hughes, Clair Steel, McCarthy, write. Address care NEW YORK CLIPPER.

WITH THE COLORS

John Bartram Kett, son of J. Ward Kett, manager of Kett's Musical Revue, and John Leander, Eugene Leander and Elmer Leander, brothers of George Leander, one-time bicycle racer, who was killed in action in France, are with the colors. Of the three last-named, one is an "ace," one an infantryman and one a cavalryman. Young Kett is in the infantry.

Vincent Sherwood, general manager, and Al. Hasse, professional manager, of the McKinley Music Co., have been called to the colors. Sherwood is a member of the Government band at the Pelham Bay Naval Training Station. Hasse left last week for Camp Gordon, Georgia.

Robert Tracy Cheatham, formerly with the Alice Lyndon's "Dolls" company, is with the Flying Cadets, stationed at the United States School of Military Aeronautics of the A. S. S. E. R. C., Squadron 55, Berkeley, Cal.

Gus Martell, one of the Five Martells, who entered the service July 25, is in the motor cycle corps and expects to go to France within the next ten days to two weeks.

Harry S. Levan (Isadore Snaper), formerly of the Six Jolly Tars, is with Co. 37, 10th Battalion, 153d Depot Brigade, stationed at Camp Dix, New Jersey.

John W. Kane, formerly of the "Little Miss New York" company, is with the British army and is stationed at Fort Edwards, Windsor, Nova Scotia, Canada.

Elmer P. Bolger, formerly of the Bolger Brothers, is with 27th Training Co., M. T. D., Group 3, M. G. T. C., stationed at Camp Hancock, Augusta, Ga.

Rolfe Austin, formerly of Austin and Wallace, is with the New Hampshire College Training Detachment, N. A., Company "A," Durham, N. H.

Carroll A. McFarland, of the vaudeville team of the McFarlands, is stationed at the Central Officers' Training Camp, at Camp Gordon, Georgia.

John Schubert, formerly with the "Human Frog" company, is with Co. "M," 2d Infantry, Repl. Regt., stationed at Camp Gordon, Atlanta, Ga.

Edward W. Cullen, formerly of the Six American Dancers, is with Co. "K," 57th Pioneer Infantry, at Camp Wadsworth, Spartanburg, S. C.

Helmuth Gudeth Brown, formerly of Brown and Brosius, is with the 18th Co., Sec. Prov. Eng. Ret. Battalion, at Camp Forrest, Georgia.

James Padden, inside booking man for the Moss houses, has been called for limited military service. He leaves for Syracuse this week.

Howard Hull Gibson, formerly of the Wilfred Clark Company, is with Co. "F," 347th Infantry, 87th Division, American Expeditionary Forces.

Albert Smolley (Smolouth), formerly of Fisher, Hawley & Co., is with Co. 24, 15th Battalion, stationed at Chickamauga Park, Georgia.

Vincent Carrelle, formerly of William Trainor's "Simple Life" act, is with the colors, and is stationed at Fort Adams, R. I.

Albert Gamble, formerly of the Voland Gamble act, is with the 153d Depot Brigade, 2d Battalion, at Camp Dix, N. J.

Ben Howard Platt, formerly of Ward and Howatt, is with the 23d Co., 154th Depot Brigade, at Camp Meade, Maryland.

Andy Smith, formerly of the Carnival Four, is with Co. 31, 8th Battalion, 153d Depot Brigade, at Camp Dix, New Jersey.

Rupert Clark, formerly of the Larry Simpson company, is with Co. 31, 153d Depot Brigade, at Camp Dix, New Jersey.

Howard Nichols, formerly of the Five Nelsons, is with the Recruit Det., Co. "L," 17th Infantry, Camp Meade, Maryland.

John J. Hayes is with the 311th Field Hospital, 303d Sanitary Train, 78th division, American Expeditionary Forces.

Barney J. Goldring, office boy of the Rialto and Rivoli theatres publicity department, has enlisted in the marines.

Clarence William Busch, formerly of the Four Milanos, is with Supply Co., 335th Infantry, at Camp Sherman, O.

Fred Putnam, one of Pantages' Western managers, has joined the army and is stationed at Camp Lewis, Washington.

Lou Jerome Smith, formerly of Smith and Farmer, is with the United States Naval Aviation Reserve Force.

Raymond Painey is with Co. "L," 5th Pioneer Infantry Corps Troop, at Camp Wadsworth, Spartanburg, S. C.

Emil L. Blackburn, formerly of Wylie and Blackburn, is with Co. "B," 341st Infantry, 868th Division, at Camp Upton.

Jack Gerard (Happy Jack) is with the 347th Infantry Band, Headquarters Company, Camp Dix, N. J.

Lew Getz, former tabloid manager, is now buglar at Camp Joseph E. Johnston, Jacksonville, Fla.

Joseph McGrath, formerly of the "Fire Blues," is with Co. "F," 301st Engineers, at Camp Devens, Mass.

Mardi Whelar (Lanois) is with Co. Lm 39th Infantry, American Expeditionary Forces overseas.

Tommy Boyd, formerly of Boyd and Lillian, is with the American Expeditionary Forces.

Harold Taft Wright, formerly of the "Road to Romany" company, is with the colors.

Art Newman has been discharged from the service on acount of physical disability.

Phil Baker, formerly of Bernie and Baker, has enlisted in the United States navy.

Eddie Edwards (Neal) is with Battery A, 18th Battalion, F. A. R. D., at Camp Jackson, S. C.

T. Warne Wilson, manager of the "Piccadilly Girls," has been called to the colors

Thomas J. Dooley is with Co. "L," 306th Infantry, American Expeditionary Forces.

Edward Monroe, formerly of Monroe Brothers, is stationed at Camp Dix, N. J.

Sam Kessler, a brother of Aaron Kessler, the vaudeville agent, is now in the service.

Harry S. Brosius, formerly of Brown and Brosius, has enlisted in the navy.

Harry Mendoza, formerly of the Three Tones, is in the United States army.

Jack Kraft is in the army and is stationed at Camp Little, Georgia.

L. J. Tieber, formerly of Captain Tieber's Seals, is with the colors.

Louis A. DeMuth, formerly of the College Five, is with the colors.

George Kelly is stationed at Camp Lee, Va.

Matt W. Greig has enlisted in the army.

BOSTON LIKES "HITCHY KOO"

BOSTON, Mass., Sept. 7.—Hub theatregoers are showing their approval of Raymond Hitchcock and "Hitchy Koo."

The Boston performances of the piece so far have been made up of a series of individual hits. In addition to Hitchcock himself, Ray Dooley, Roy Cummings, James Donohue, and Charles Howard, the latter in Leon Errol's former role, have taken the audiences by storm. George Moore, with two numbers, has the distinction of having "stopped the show." "Pickles" St. Claire, as a little Japanese youngster, registered solidly in a number with Earl Benham.

"Hitchy Koo" boasts eight new girl numbers staged by New Wayburn, and the show, pictorially at least, savors of the "Follies." Harold Orlob is responsible for the music of the new numbers and Wayburn wrote the lyrics of one of them. "How Can You Tell?"

"SOMETIME" IS READY

Arthur Hammerstein asked the Shuberts for a house for "Sometime" last week, the piece being now ready to be brought in. He would like to get the Astor, but, as the Richard Walton Tully piece "Keep Her Smiling" with Mr. and Mrs. Sidney Drew is playing to over $9,000 weekly, it is hardly likely that any change will be made even after the 30th of this month, to which time the Tully attraction has the theatre without a guarantee. And after that date it can have it as long as Mr. Tully wishes to guarantee a certain sum weekly.

HIPPODROME STAFF ENLARGED

The staff of the Hippodrome box office has been enlarged to the greatest size in the history of the house. J. Louis White is in charge of the ticket salesmen. Miss Sallie Rosenthal fills the mail orders, aided by several assistants. James N. Vincent, John A. Olt, Mark Nathan and Paul Meyer are the treasurers in the advance offices and those in the current windows are Harold W. Long, Harold McMahon, Joseph F. Leonard and Clarence R. Gray.

J. E. DODSON LOSES SON

G. H. Dodson, son of J. E. Dodson, the actor, was killed in action August 8 in the Picardy offensive in France. He joined the Canadian army as a private in the Fifty-fourth Battalion. He was twice rejected on account of defective eyesight, but finally was accepted. He is said to have become one of the most expert marksmen in his regiment.

BLANCHE BATES RENTS HOUSE

Blanche Bates (Mrs. George Creel) has rented the five-story American basement house on a lot 18x100 feet, at 105 East Thirty-ninth street, for which she will pay the owner an aggregate rental of $4,500, having taken the house for a long term.

LEAVES "ZIG ZAG"

LONDON, Sept. 7.—Shirley Kellogg, who played the leading feminine part in "Box O' Tricks," at the London Hippodrome, has left to take the leading part in "Zig-Zag," which will be produced in Paris. Nora Delaney will replace her in the London play.

HAVE NEW COMEDY

LONDON, Eng., Sept. 7.—A new farce comedy entitled "The Man Who Missed the War," by a new author, will shortly be produced by Fred W. Warden and Karl Hooper for a West End theatre.

FREDDY WELSH JOINS ARMY

Freddy Welsh, the fighter, has left his farm at Summit, N. J., and gone to Washington, where he has entered the United States service, having been assigned to the sanitary squad.

GET "THE GOVERNOR'S LADY"

LONDON, Eng., Sept. 7.—"The Governor's Lady," which David Belasco produced in New York, has been secured by Grossmith and Laurillard for an English production.

"AN IDEAL HUSBAND" SCORES

WASHINGTON, D. C., Sept. 10.—One of the most brilliant examples of high comedy which has been seen upon the Washington stage is "An Ideal Husband," produced at Poli's last night. In the masterly skill with which "An Ideal Husband" has been constructed, the sparkling dialogue which represents conversation raised to the nth power while, at the same time, an integral part of the fabric of the play, and in the ability with which it is interpreted by a cast of unusual excellence, it will be impossible to find more than a few rivals in recent seasons.

Like "Lady Windermere's Fan," this less known, but equally brilliant, play of Oscar Wilde's relates to a woman with a past, as well as a man whose early life was clouded by a single overt act. Like the oher play, its climax is reached in a bachelor's rooms, where a woman calls at midnight, but the hackneyed scene of discovery is given a new turn and the denouement is reached in a series of logical and untheatrical incidents. The married woman displays rare good sense, stays in her own home, when questioned she tells the truth, and, better still, her husband believes her. The idea is almost revolutionary.

Miss Constance Collier and Miss Beatrice Beckley give the strongest impression, despite the fact that "An Ideal Husband" might be indicative of a distinctly male superiority. As the sinister Mrs. Cheveley, the diplomatic agent, Miss Collier reveals the allurements and cunning of the siren. To make such a character as Lady Chiltern plausible, and sympathetic as well, is a task which requires all the art of Beatrice Beckley, and, because she accomplishes this through sheer womanliness, her success is all the more interesting. Norman Trevor and Julian L'Estrange, in roles almost as widely contrasted as the two women of the play, act with accomplished ease.

"WALK-OFFS" BORDERS ON RISQUE

WASHINGTON, D. C., Sept. 10.—According to the parable related by a soi-disant Kentucky valet in "The Walk-Offs," a new comedy by the Hattons, produced here at the Belasco Theatre last night, it was all very well in the Garden of Eden for the first week-end, but thereafter Eve became bored and pined for other society than that afforded by Adam. So the Creator molded a lot of other folks out of clay and leaned them against the fence to dry, promising to return bye and bye and put some brains in their heads. But the clay figures dried sooner than expected and just "walked off."

The majority of the characters with which Frederic and Fanny Hatton have peopled the stage at the Belasco this week have inherited the cranial vacuity of their forebears, a crew of triflers, Salamanders, vampires and tipplers. But all are revealed with amused indulgence, and not limned with the bitter irony which distinguished Maugham's study of the same types in his caustic "Our Betters." The Hattons are chroniclers of the comic aspects of society, not inexorable sociologists.

The plot of "The Walk-Offs," the story of a young Kentuckian who comes to New York and masters a society butterfly in Petruchio fashion, is incidental to the sparkle and crackle of smart repartee and stinging satire, together with a very liberal splash of dialogue which is decidedly more insinuating than discreet. Coupled with these daring verbal excursions is the introduction of a studio dance scene in which the costumes vie with one another in their startling exiguity. For example, the fascinatingly petite and sinuous Fania Marinoff appears as a dazzling be-beaded Salome who has forgotten six of her veils.

Other leading roles are played by Roberta Arnold, William Roselle and Janet Travers.

AFTER BRICE AND AVON FOUR

Since the announcement of the closing of "Why Worry?" at the Harris Theatre, vaudeville managers have been after the services of Fannie Brice and the Avon Comedy Four. The Avons were booked to play at the Alhambra Theatre next week but, through some new arrangement, the date was switched.

MOTION PICTURES

RIVAL LEAGUES TAKEN OVER BY NAT'L ASS'N

ALL DIFFERENCES SETTLED

The long sought joining together of the forces of the American Exhibitors' Association and the Motion Picture Exhibitors' League of America was accomplished at the convention of the American Exhibitors' Association held in Chicago last week.

Instead of a merger of the two organizations of picture men being arranged, another course was followed, and the American Exhibitors' Association and the Motion Picture Exhibitors' League of America simply went out of existence, to emerge shortly after under the new name of the National Association of the Motion Picture Industry—Exhibitors' Branch.

Credit for bringing the opposing factions together, and attaining a result satisfactory to the rank and file of both organizations, is extended by those in touch with the situation, principally to Wm. A. Brady and J. Stuart Blackton.

The slogan adopted by the new organization is "One for All and All for One," for the express purpose of helping to win the war.

The following resolutions were drawn up as the first official act of the new exhibitors' body:

Resolved and voted by joint committee duly appointed representing the Motion Picture Exhibitors' Association held at the Sherman House, Chicago, Ill., Sept. 3, 1918:

First—That the name of the Motion Picture Exhibitors' League of America be changed to the National Association of Motion Picture Industry, Exhibitors' Branch.

Second—That Peter J. Schaefer remain as president.

Third—That the secretary be named by the A. E. A. directors.

Fourth—That Ernest H. Horstmann be named as treasurer.

Fifth—That Frank J. Rembusch be a member of the increased executive committee and chairman of same.

Sixth—That ten additional members be elected on the executive committee by the A. E. A. directors (twenty in all).

Seventh—That the By-laws Committee be appointed, consisting of three members of the Motion Picture Exhibitors' League of America and three members of the American Exhibitors' Association. In case of dispute W. A. Brady to decide all points not agreed upon, and his decision to be final. That this agreement become effective on Sept. 4, 1918.

Signed by Alfred Black, representing the Motion Picture Exhibitors' League of America, and Samuel Bullock, representing the American Exhibitors' Exchange.

Witnesses: W. A. Brady and J. Stuart Blackton.

The following members of the new organization signed the resolutions, which are now historical data: Lewis Frank, Peter Schaefer, J. Cooper, Alfred Hamburger, Hector M. E. Pasmezoglu, Frank Rembusch, E. Thomas Bealey, Herman Brown, August Zilligen and L. H. O'Donnell.

DE LUXE EXTENDS PROGRAMME

De Luxe Pictures has decided to enlarge the field of its activities and has entered a new agreement with William L. Sherry by which the latter will distribute eight features for the firm during the year, instead of six, for which the original contract called.

VITAGRAPH HOLDS CONFERENCE

An important conference of executives of the Vitagraph Distributing Organization was held at the company's home office in New York last week, preparatory to the inauguration of Vitagraph's new Blue Ribbon feature booking policy on Sept. 30. Walter W. Irwin, general manager, called the meeting which was attended by A. W. Goff, assistant general manager; E. Auger, Eastern division manager; H. D. Naugle, Western division manager, and J. Lawton Kendrick, sales promotion manager. Goff had just concluded a month's tour of the United States and Canada, during which he met hundreds of representative exhibitors, and he, with Auger and Naugle, who had also been out in their respective fields, reported that Vitagraph's recent announcement of "A Democratic, Not an Autocratic, Booking Policy," had met with a splendid reception from exhibitors everywhere. In addition to the Blue Ribbon service, the conference in the office of Mr. Irwin took up the Vitagraph serial policy and the introduction of the two reel Big V Special Comedy service, scheduled to start on Sept. 16.

MOSS FILMS POPULAR SONG

"Just Break the News to Mother," which, as a song, was popular during the Spanish-American war, is the title of a seven-reel feature picture to be produced shortly by B. S. Moss. Arrangements to this end were perfected last week between Moss and Charles K. Harris, composer, publisher and author of the song.

"Just Break the News to Mother" will mark the re-entry of Moss in the picture producing field, from which he retired last year. Moss produced, among others, Elinor Glyn's "Three Weeks."

While the cast for his latest picture has not been selected as yet, it is understood that Moss is after some of the biggest names on the screen, as well as a director of repute.

TO FILM SMILEAGE WORK

Moving pictures of the Government's theatrical activities will be taken by a news film service and the public will be given an insight into what Uncle Sam is doing for his soldiers through the medium of the weekly news reels.

By arrangement with E. Cole, editor of the Hearst-Pathé news weekly, work of filming these activities will begin at Camp Merritt.

The plans also provide for the filming of various screen stars in the act of selling "Smileage" or furthering the Fourth Liberty Loan campaign, the War Savings and Thrift Stamp "drives" and other Governmental win-the-war activities.

LASKY SIGNS FAVERSHAM

William Faversham is the latest of the legitimate stars to appear in the "movies." He has signed a contract with the Famous Players-Lasky Corporation to enact the principal role in "The Silver King," Henry Arthur Jones and Henry Herman's old drama.

The picture will be made in an Eastern studio beginning Sept. 12 and will be released as a Paramount-Artcraft feature.

OCHS STARTS ON TOUR

Vice President Lee Ochs, of the United Picture Theatres of America, is on a tour which will take him to the Pacific coast in the interest of his organization. Mr. Ochs stopped at branches in Pittsburgh and Cleveland. He will make a survey of the coast studio field and examine the work of Kitty Gordon, who is making a series of features for the United.

KEENEY GETS STUDIO

Frank Keeney Pictures Corporation has acquired a new studio at 308-10-12 East Forty-eighth street, next door to the Norma Talmadge studios.

MUTUAL NAMED AS AFFILIATED DISTRIBUTOR

EXCHANGE SYSTEM IDEA DROPPED

The Affiliated Distributing Corporation, one of the more important of the many co-operative picture organizations that has entered the field recently, has decided to forego the establishment of an exchange system, as announced several weeks ago, and will release its productions through the offices of the Mutual Film Corporation.

In film circles the deal is looked upon as a good one inasmuch as the Affiliated will save thousands of dollars that would otherwise have to be invested in establishing a net-work of exchanges, in order that it might properly serve exhibitors throughout the country.

The first picture to be released by the Affiliated, through Mutual, will be "Lafayette, We Come!" (Pershing—'17).

It was produced by Leonce Perrett, a director who has many successful features to his credit.

Prominent in the cast is E. K. Lincoln, former Vitagraph star, and Dolores Cassenelli, who has been featured in several World Film productions.

HENDERSON ACCUSES WORLD

A controversy over the right of the World Film Company to release a picture, entitled "The Road to France" has been started by Daniel Henderson, author of a poem of the same name.

Mr. Henderson, who is advertising manager of McClure Pictures, alleges that he made a scenario of his poem "The Road to France," some time ago and submitted the same to several movie producers, among them William A. Brady, then President of the World Film Corporation. Mr. Brady wrote and informed Henderson, the latter asserts, that he was unable to avail himself of the idea, contained in the poem. Later the World Film announced that it would release a picture of the identical title. Unless a settlement is reached, Henderson, who has engaged the law firm of Gardenshire and Schlesinger, to represent him, states the matter will be threshed out in the courts.

MIX FINISHES NEW FILM

LOS ANGELES, Cal., September 7.—After five weeks of work, during which he returned to his old duties of a cowpuncher, Tom Mix has finished his latest picture, which was photographed entirely at Prescott, Ariz.

In this film, as yet unnamed, Mix did several stunts which only a cowboy brought up on the range could do. One of these is what is known among riders as "bulldogging." A rider breaks through a herd of stampeding cattle and, still on his horse, so "worries" and impedes the leader that the steer falls, "splitting" the stampede. Mix did this while Jane Novak, his leading woman, lay in the foreground directly in the path of the onrushing cattle.

The picture was directed by Lynn Reynolds, who directed "Fame and Fortune," "Ace High," "Mr. Logan, U. S. A.," and other Mix pictures.

WORLD BUYS PLAY

World Pictures has purchased two original stories to be converted into scenarios. "The Press Agent" by Earle Mitchell will have Carlyle Blackwell and Evelyn Greeley as stars. Louise Huff will star in "The Havoc" by Harry S. Sheldon, the dramatist.

CLEVELAND COMPANIES COMBINE

CLEVELAND, O., September 7.—The Argus Enterprises has been incorporated in the State of Ohio for the purpose of bringing the various processes involved in making and distributing films under the same head, to lessen overhead expenses, to make for the convenience of those in the business and to insure a greater amount of co-operation among the branches involved in the amalgamation.

The organization comprises five distinct and independent businesses, each a whole in itself and each one of them being operated at the present time and in different localities. They are the Argus Lamp & Appliance Company, which handled the Argus adapter, formerly known as the Sheck Adapter; the Argus Company, manufacturers of commercial films, of the Plain-Dealer Weekly, and distributors of both; the Sam Lustig Laboratories, which will, in future, be known as the Argus Laboratories; the Argus Motion Picture Supply Company, a new name for the Oliver Motion Picture Supply Company, and the Argus De Vry Projection Sales Company, distributing a small projection machine suitable for home or club use. Each of these departments will operate under its own head. The only point in common will be the location and bookkeeping department.

The Argus Enterprises has rented the entire second floor of the Sloan building for a term of years, including the basement, where the laboratory is to be located. The plan was originated as a war-time economy.

Under the new regime the energies of the Argus Company will be enlarged to embrace the productions of the Educational Films Corporation of New York, the Bruce Scenics. Happy Hooligan Cartoons, the Katenjammer Kids Cartoons and the Ditmar Nature Studies.

Sam Brodsky will continue as head of the concern. Sidney Rosenthal will have charge of the office.

INCE DENIES LOSING RAY

Thomas H. Ince, through the Famous Players-Lasky Corporation, denies the report that his star, Charles Ray, has signed with another producer. Ince's statement is confirmed by the Paramount-Ince star himself in a wire to Adolph Zukor, according to officials of the Famous Players-Lasky Corporation. The story that Ray had signed to appear under another banner gained wide circulation in the trade.

During the season of 1918-1919, just started, there will be eight Charles Ray pictures staged under the supervision of Ince and released by the Famous Players-Lasky Corporation under the Paramount trademark.

CHANGE "SOMETIME" CAST

Several changes in the cast of "Sometime" are now being made. Ed. Wynn has been signed to take the place of George Rossner, and Mollie King for the part played by Audrey Maple. It is stated that when the show reaches Broadway Herbert Corthrell will not be in the cast.

HICKS GOES TO SEATTLE

Harry H. Hicks, now manager of Select Pictures, San Francisco branch, has been promoted to the managership of the Seattle office, of which he will assume charge the middle of this month.

BOWERS TO BE FEATURED

Fred V. Bowers will be featured this season in a new show called "I'm So Happy," by Max Spiegel. Abe Leavett, Fred Bowers and Victor Goborie are writing the book.

FOX HAS DRAFT FILM

William Fox Pictures Corporation has a new film dealing with the new man power bill called "18-45," made under the direction of Roaul Walsh.

FEATURE FILM REVIEWS

"NYMPH OF FOOTHILLS"

Vitagraph. Five Reels

Cast

Emmy Chaney.....*Gladys Leslie*
Ben Kirkland.....*Alfred Kappeler*
Tubby.....*Walter Niers*
Ward McCavern.....*Charles Hope*
Aley Hall.....*Arnold Lucy*
Lon Chaney.....*John Pierson*
Jeff Chandall.....*Bradely Barker*
Henry Kirkland.....*Charles A. Stevenson*
Mrs. Kirkland.....*Jane Jennings*
Mildred Gaynor.....*Greta Ardin*

Story—Dramatic. Written by Rex Taylor. Directed by Frederic Thomson.

Remarks

Emmy Chaney, daughter of a mountaineer, and sweetheart of Jeff Crandall, a compainon of her father's, falls in love with Ben Kirkland, who is passing through the region on a pleasure trip. Emmy's father objects to the match and there is a fight in which he tries to kill Kirkland.

Emmy and Ben elope to the city. Her father and Jeff start off after them, determined to kill them. As they are passing through the woods, Tubby, one of Ben's friends, shoots at a squirrel and is overcome to find the body of Chaney lying across a log.

While Ben is away on a business trip, his parents, who are prejudiced against his wife owing to the lack of a marriage certificate, turn her out of the house and she returns to her home. When Ben returns he immediately follows her, but is arrested for the murder of Emmy's father.

Tubby confesses to the shooting, but he is freed when a hermit, who saw the entire affair, tells that when Jeff and the old man were quarreling over their plans, the old man was shot by accident. Ben is also freed and the pair then go back to the city to start life anew.

The picture is not very absorbing. The theme is too old to be presented in any form with great chances of success. The acting of Miss Leslie, as Emmy Chaney, was commendable.

Box Office Value

One day.

"MODERN LOVE"

Universal. Six Reels

Cast

Julian Lawrence.....*P. McCullough*
George Addison.....*Arthur Shirley*
Myrtle Harris.....*Claire Du Brey*
Wilbur Henderson.....*George Chesebro*
Mrs. Hall.....*Mrs. A. E. Wright*
Della Arnold.....*Mae Murray*

Story—Drama. Written by F. McGrew Willis. Directed by Robert Leonard. Features Mae Murray.

Remarks

Della Arnold, traveling with a repertoire company, misses a train, and, with the leading man, is forced to stop at a tavern for the night, during which the leading man tries to force her to spend the night in his room. But she escapes him. The company soon afterward disbands.

Della Arnold is then about to marry an artist who had employed her as a model when Lawrence, the leading man, tells him about the episode, saying that they had registered at the inn as man and wife. The truth is that they did register that way, but without the girl's knowledge. The engagement, however, is broken off.

Meanwhile, George Addison, a man of wealth, who has also fallen in love with the girl, hearing of the broken engagement, presses his suit and wins her, when he says that he trusted her absolutely even before he heard her story.

The weak point in the plot is the transitory character of the girl's love for the artist and the ease with which she turns to the love of Addison.

Box Office Value

One day.

"PRISONERS OF THE PINES"

Paralta. Five Parts

Cast

Hillaire Latour.....*J. Warren Kerrigan*
Rosalie Dufresne.....*Lois Wilson*
"Spud" Lafferty.....*Walter Perry*
Louise.....*Claire Du Brey*

Story—Comedy-drama. Written by Kenneth B. Clark. Directed by Ernest C. Warde. Features J. Warren Kerrigan.

Remarks

The less said about this picture the better. The author has tried to create a new theme, but has failed most miserably. The story is uninteresting, the action is extremely slow, and the acting exceptionally poor. We never believed Paralta would lower its standard as much as it has in this picture.

Hillaire, a typical Canadian back woodsman, is married to Rosalie, a backwoods belle. He sets out for the lumber camps to make some money for their new home. He works through the Spring in one of them, and then hits for town. Louise, a dance hall girl, soon makes a monkey out of him and steals his purse. He goes back to the woods and each time he returns the same thing happens all over again. He goes back about half a dozen times, and finally discovers that Louise is the one that is robbing him.

Box Office Value

One day.

"THE SECRET CODE"

Triangle Five Reels

Cast

Senator John Calhoun Rand..*Barney Sherry*
Sally Carter Rand.....*Gloria Swanson*
Mrs. Lola Walling.....*Rhy Alexander*
Duke Klonsky.....*Leslie Stewart*
Jefferson Harrow.....*Joe King*
Mrs. Walker.....*Dorothy Wallace*
Towen Rage.....*Lee Phelps*

Story—Melodramatic. Written by Adela Rogers St. Johns. Directed by Albert Parker. Featuring Gloria Swanson.

Remarks

"The Secret Code" is a story of German spies, in which a United States Senator believes, for a time, that his wife is involved. John Rand, United States Senator and Chairman of the Espionage Committee, marries Sally Carter, a girl fifteen years his junior. The affairs of state so occupy his time that he is forced to neglect his young wife and he permits his friend, Duke Klonsky, to act as her escort.

That causes gossip. Mrs. Walling, a German spy, is in the senator's confidence, and does her best to separate him from his wife. The government traces many of the leaks about the sailing of United States ships to the senator's home and secret service men are installed as servants. Sally has taken up knitting and has copied from a crochet book the description of a certain stitch. This paper the senator discovers. He appeals to Mrs. Walling who says it is a code. She keeps the paper and from it evolves a secret code whereby sweaters sent to American prisoners in German camps will be knit in the code. From the maid servant of Mrs. Walling the secret service men get the clue to the sweaters. Duke Klonsky is found to be the brains of the spies and he, Mrs. Walling and their confederates, are arrested. Sally is vindicated and she and her husband, who were about to part, are reunited.

The story lacks clearness.

Box Office Value

One day.

"THE BURDEN OF PROOF"

Select Five Reels

Cast

Elaine Brooks.....*Marion Davies*
Mrs. Brooks.....*Mary Richards*
Mrs. Durand.....*Eloise Clement*
Robert Ames.....*John Merkyl*
George Blair.....*L. Rogers Lytton*
Frank Raymond.....*Willard Cooley*
William Kemp.....*Fred Hearn*
Butler.....*Fred Lenox*
Maid.....*Maude Lowe*

Story—Love and intrigue. Scenario by S. M. Weller, based on a play by Victorien Sardou. Directed by Julius Steger. Features Marion Davies.

Remarks

Beautiful Marion Davies has repeated her success of "Cecilia" in this picture of love, diplomacy and German intrigue.

The scene is laid in Washington and some very good views of the Capital are presented. Miss Davies plays the part of a young bride, who is tricked into betraying her country into the hands of German plotters. Kemp, a newspaper man, with the aid of a Mrs. Durand, who gets into the good graces of the Brooks, plans to steal official government papers from Robert Ames, Miss Brook's husband. While on a visit, she gets an opportunity to do this and puts the paper into a letter the bride is sending to Kemp. This makes a perfectly innocent letter throw circumstantial evidence upon the bride.

George Blair, an official of the department of justice and a friend of the family steps in there and, by the aid of some keen observation and a clever trap, catches the real culprits and gets a confession. All ends happily.

All the parts are well played, especially those of George Blair, by L. Rogers Lytton, the young husband by John Merkyl and Elaine by Miss Davies. The plot is a fascinating one of intense moments and dramatic situations. The undercurrent of love also adds to the human interest in this excellent production.

Box Office Value

One day.

HARVEY LEFT $2,500

James C. Harvey, the actor and playwright, left an estate of about $2,500 in personal property when he died on Sept. 29, 1917. His five nieces and nephews waived their claim to their appointment and asked the court to grant the letters of administration to Rollin W. White, their late uncle's friend.

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP

"THE ANGEL CHILD"

Plaza-Hodkinson. Five Reels

Cast

Glory Moore.....*Kathleen Clifford*
Her Father.....*Leslie T. Peacocke*
Her Mother.....*Rita Harlan*
Richard Grant.....*Fred Church*

Story—Comedy-drama. By Harl McInroy. Directed by Henry Otto. Features Kathleen Clifford.

Remarks

We understand this is Miss Clifford's first picture on the Plaza-Hodkinson program. Our advice to Miss Clifford is to try again. The picture is impossible. It is comparable only to a funeral procession, with the only excitement happening when the horses drawing the hearse take fright and run away.

The story starts off languidly, and moves at this pace until the very last reel, when the action picks up a little.

The narrative chiefly concerns the escapades of Glory Moore, a precocious youngster who might be likened to Peck's bad boy, at home, at boarding school and in the thoughtless appropriation of an important letter and its subsequent recovery. With the possession of this document, Glory's father has John Perkins, an unscrupulous business rival, in his power.

Glory visits her father's office and takes the letter, which she finds on a desk, to wrap up some candy. She later throws it away in the dormitory of the school, after it has served its purpose. A daughter of Perkins, who wrote the letter, also is attending the same school. She finds the letter and turns it over to her father.

Glory overhears her father and some business associates in conversation concerning the lost letter. She recalls taking a paper from her father's office and, unknown to anyone, she steals into the Perkins' home and, after several narrow escapes from discovery, finally recovers the missive.

Of course, a love affair threads its way in and out of the story, and Glory, deciding that she is too "grown-up" to be sent back to school, promises to marry her rescuer, Richard Grant, who happened in the Perkins' home during Glory's stealthy visit and was tipped off by her to "hang around."

Miss Clifford, as Glory, is satisfactory in a role which calls chiefly for comedy of the slapstick kind, and her support measures up to requirements.

Box Office Value

One day.

"WHY AMERICA WILL WIN"

Fox. Seven Reels

Cast

General John J. Pershing { *as a boy, A. Alexander* / *as a youth, Harrison Gordon* / *as a man, Olaf Skavian* }
President Woodrow Wilson..*R. A. Faulkner*
Colonel Theodore Roosevelt....*W. E. Whittle*
Mrs. Daniel Pershing.....*Miss Irving*
John F. Pershing.....*Frank McGlynn*
Anna Thompson Pershing.....*Betty Grey*
The Kaiser / *Von Hindenburg* } *Ernest Maupin*
Ernest Maupin
King George of England.....*Harry Warwick*
General Foch.....*John Fox, Jr.*
The Crown Prince.....*Lieut. Percy*
Premier of France.....*John Hennessy*
Gen. Pancho Villa.....*Geo. Humbert*
Von Keuck.....*Wm. Canfield*

Story—Military. A biography of Gen. John J. Pershing. Scenario by Adrian Johnson. Directed by Richard Stanton.

Remarks

The picture follows the life of Gen. Pershing, going back to the time when his ancestors migrated from Alsace to America, through his boyhood, his youth, his records in the Spanish-American war, the Mexican campaign and the rest of his career down to the present. As an educational film it is valuable; as a patriotic film it will doubtless add to the spirit of liberty aflame throughout the country, but, as a work of art, as a strongly built story calculated to hold the attention of a critical audience, it falls short. This is due to the fact that the story, especially the latter part, is exaggerated to the point of burlesque. Throughout the picture, Pershing, the man of great actions and few words, is made to deliver pretty speeches. The Kaiser is made to kneel and kiss the American flag after Berlin is captured and then a convenient bolt of lightning strikes him dead.

There is one highly commendable scene and that is the bombardment of Berlin, which is very realistic and effective.

Box Office Value

One day.

Josie Sedgwick has resigned from the Triangle.

The Houdini serial will be released on the oper market.

Mahlon Hamilton, leading man for Kitty Gordon, has been married in Chicago.

"A Perfect Lady," directed by Clarence G. Badger and featuring Madge Kennedy is nearing completion.

"Billy" Garwood has returned to the screen to play opposite Mary Miles Minter in her latest American Film production.

FILM FLASHES

A. G. Kenyon, well known scenario writer, has been engaged by Metro.

Harold Lockwood stars in "Pals First," the six reel Metro production.

Adda Gleason plays the leading part in Thomas Dixon's "The One Woman."

"Wild Honey," featuring Doris Kenyon, will be made at the Biograph studio.

"The Testing of Mildred Vane," featuring May Allison, will be completed shortly.

Mollie McConnell, re-engaged by the Universal, will be directed by Tod Browning.

J. Warren Kerrigan's second Jesse D. Hampton production is entitled "Three X Gordon."

Zane Grey's story "The Light of Western Stars," has had its first showing on the screen.

"The Great Romance" is the title of Harold Lockwood's forthcoming Metro picture.

"Under False Pretenses," featuring Helen Gibson, will be released by Universal, September 28th.

George Chesbrow, who played in Universal and Bluebird productions, is now at Camp Kearney, Cal.

Goldwyn releases for the month of September includes "Peck's Bad Girl," starring Mabel Normand.

The eighth episode of "The Brass Bullet," Universal's serial drama, is entitled "The Magnetic Bug."

Frank J. Bailey, of the American Theatre, Butte, Mont., has joined the Hodkinson Co. Partnership plan.

"The Dawn of Understanding," featuring Bessie Love, and directed by David Smith, was begun this week.

Yvette Mitchell, Universal star, has been loaned to the L-Ko Company to appear in an Oriental comedy.

Earle Montgomery dislocated his right shoulder last week in the filming of a scene from "Roofs and Riots."

Dorothy Gish has been engaged for "Battling Jane" her first Paramount film, directed by Elmer Clifton.

Naomi Childers will have an important role in "Lady Frederick," Ethel Barrymore's next Metro offering.

John Gilbert, completing "Sons of Men," has been engaged by the Vitagraph to play opposite Bessie Love.

Randolph Lewis, newspaper and publicity man, has been made Manager of the Pathe Publicity Department.

Ruth Roland was slightly injured during the filming of an episode of Pathe's serial "Hands Up," last week.

Emmy Wehlen, Metro star, begins work next week on "Sylvia on a Spree," directed by Harry L. Franklin.

Stuart Holmes, appearing soon in "Little Miss Moneybags," has completed a poster for the Third Liberty Loan campaign.

Pathe will release "Wolves of Kulture," the fifteen episode serial produced by the Western Photoplays, Inc., with Leah Baird and Sheldon Lewis.

Eddie Laemmele, officer at the Hollywood Officers' Training School, is now assistant director to Jack Dillon, director of Bluebird productions.

Robert Brunton, manager of productions at the Brunton studios, has closed contracts for the production of Lillian Walker and Kitty Gordon pictures.

Fritzi Brunette will have in the cast of "The Velvet Hand," her next Bluebird production, Fred Turner, Eugene Corey, William Conklin, Wedgwood Nowell, Carmen Phillips and Nicholas Dunaew.

W. H. Productions Company release the following this week: "The Doughnut Designer," with Charlie Chaplin; "Shorty in the Jungle," "Fatty the Fourflusher," with Fatty Arbuckle; "The Ham Artist," with Charlie Chaplin.

H. H. Brownwell succeeds F. M. Hamburger as branch manager of the Mutual at Portland, Ore. Ted L. Serr will be chief road man. Joseph Merrick, Coast Supervisor for Mutual visited Portland and other northwestern Mutual offices last week.

Vitagraph releases for the week of September 16th are "But the World Forgot," featuring Hedda Nova and J. Frank Glendon; "The Secret Tunnel," Episode No. 10 of "A Fight for Millions," with Edith Johnson and Joe Ryan; "Misfits and Matrimony," featuring Earle Montgomery and Joe Rock.

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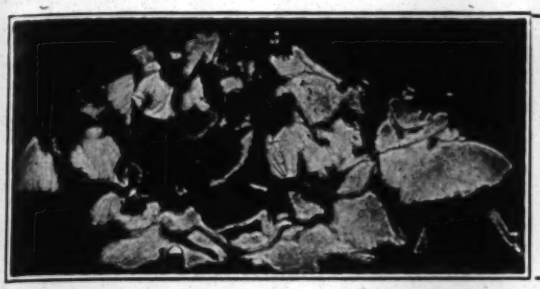

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